

RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Rabindranath Tagore (1861–1941) won the Nobel Prize for Literature in 1913. His works cover almost all the established genres of literature and the performing arts. As a major thinker, he addressed a wide range of issues thrown up by the nationalist movement in the country and the global crises of his time. He conceived and set up Visva-Bharati as a university and a ‘centre of Indian Culture’ with international connectivity. Late in life, he turned to painting, producing a formidable body of work, pioneering modernism in Indian art.

Rabindra Chitravali is the most comprehensive documentation of any modern Indian artist to date, in its collection of more than 2000 images of Tagore’s paintings, drawings and doodles, most of them reproduced—with special care to capture the tones and colours of the originals—for the first time ever. A rich critical apparatus—including commentaries, notes, relevant information and technical details relating to the works reproduced, and an overarching introduction, all provided by Professor R Siva Kumar; translations of Tagore’s own writings on art and aesthetics and his own paintings, culled from his essays, correspondence, notes and recorded conversations, and published reviews of his exhibitions—provides a framework for a fresh reading of the works.

The complete set (in four volumes and supplements) includes an annotated thumbnail catalogue that will be useful for scholarly cross-references.


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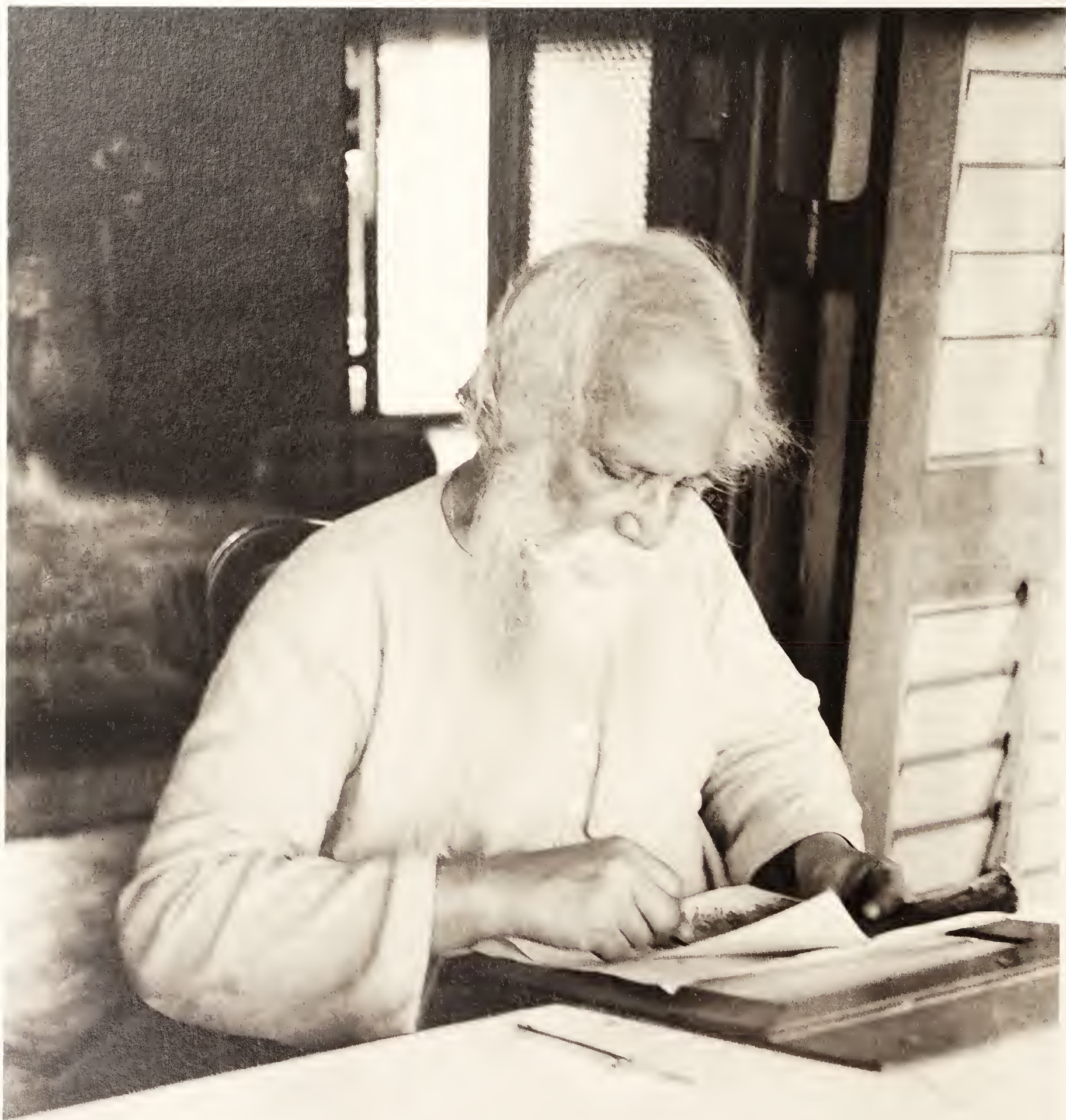


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Paintings of Rabindranath Tagore



RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Edited and Introduced by R Siva Kumar

Volume 3

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Birth Anniversary
Rabindranath Tagore
1861 - 2011

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Figures | Gestures

The human face is the most visibly social part of our body and the primal field of expressive communication. We read expressive nuances and intentions into faces without conscious training, intuitively and almost universally. We recognize and categorize individuals by their faces. Masks and portraits are genres that reflect this privileging of the human face. The larger physical movements embodied in gait and gesture, also characterize individuals. Movements separate a person from the field and tell him apart in a way stillness does not. Movements define the individual from far just as the face individualizes a person from near. We employ these skills in our everyday world to recognize a familiar figure from a distance and to probe a person to whom we have been just introduced. The artist builds upon these skills and moves from noticing and receiving information to suggesting and expressing distinctions, from bodily signals to linguistic signs, and from experiencing to communication.

In art man moved from figure and gesture to mask and portrait. Prehistoric paintings

and Bushman drawings suggest that the representation of figure and gesture, the expressiveness of the moving body, was mastered long before artists developed the skill for portraiture. We notice a replay of this evolutionary pattern once again during the Renaissance. Giotto's exemplary use of gestures to narrate stories with great emotional charge at the Arena Chapel preceded independent portrait paintings by more than a century. The mastery over portraiture, however, did not lead to a disinterest in figure and gesture; on the contrary it raised the bar. Leonardo da Vinci, one of the most celebrated masters of portraiture, tirelessly urged artists to see the body as an outward and visible expression of the soul. He argued that movements and gestures of the body should reflect attitudes of the mind if their pictorial representations have to be worthy of praise, and demonstrated it in his *Last Supper*.¹ Rembrandt took it further and made gestural expression even more nuanced.

Even as modern artists sought to shed the representational legacies of the Renaissance

in many ways they did not abandon the exploration of the human body in motion, or of the expressive powers of gestures. In fact many of them sought to upturn it by putting movement above anatomy. And Rodin, who preferred to draw from moving models rather than from those holding frozen poses, marks the turning point in this development. His lifelong exploration of the human body in movement culminates in a series of small figures of dancers in which, leaving aside the external anatomy and the scintillating light-trapping surfaces, central to his modelling so far, he focuses on the movements of the dancing figure. Shaped from rolls of clay animated by minimal modelling, and recalling at a remove Indian bronze sculptures some of which he saw and admired, these propel him into the forefront of modern sculpture.² Following him Degas, Picasso and Matisse explored how motion modified anatomy and made it more expressive. To an extent dance and progressively a variety of non-Western arts played a role in this development.

Dance also played a role in Rabindranath's discovery of the body. But his first

recognition of the body as a potent presence in culture came during his first visits abroad. In *Europe Jatrir Diary*, narrating the experiences of his 1890 visit to Europe, we find him waxing eloquent about a nude by Carolus-Duran he saw in an exhibition of French painting in London. He argues that 'there is nothing more beautiful than a beautiful body in the world' and laments that brute-man has pulled a veil over it preventing man who adores the beauty of flowers and birds from admiring the most beautiful of God's creations.³ Readers today would find it a trifle amusing that Rabindranath talks of a late nineteenth century salon painting of a nude in wholly aesthetic terms and fails to notice its hardly veiled eroticism, but this response is best read in the context of the censorship he found imposed on the body on prudish moral grounds in contemporary Indian culture.

He notices the beauty of the human body again in Japanese dance. Commenting on a dance performance he saw during his 1916 visit, Rabindranath wrote: 'It was a song of the body. There were no breaks in the sinuous

movements of the dancers as they flowed from one position to another; the body, like a creeping vine in full blossom, swung as a whole, showering its flowers of beauty.’ Contrasting it with European dance he continued, ‘The typical European dance is half divine and half demonic; half of it is dance and the other half exercise, interspersed with jumping, leaping, whirling about and aiming kicks at the sky... Whereas in the dance of other countries the play of the beauty of the body is mixed with the lust of the body, here [in Japan] no signs of lust or lasciviousness can be found.’⁴ Nine years later he experiences something similar in Java. In a letter written from Java in 1927, he writes: ‘The chief feature of their festivity is dance. Just as their coconut groves wave in the sea-breeze, so do the limbs of their men and women sway to the air of dance. Every race has its special means of self-expression ... Here, when their life seeks utterance, it sets them a-dance. Women dance, men dance. I have seen their plays, it is movement from the beginning to end— war, expression of love and even clowning is dance ... In this dance the tongue is silent, but they speak with their whole body through signs and gestures.’⁵

In Javanese dance Rabindranath saw what he thought was the original form of Indian theatre, and subsequently it led him to write and direct his own dance dramas during the late thirties. As a writer, playwright and director he played a role in reintroducing the body, especially the female body, into

high culture. Getting middle and upper class women to act and dance on stage was a social shift more than a professional innovation. But perhaps more important was the fact, that as a part of the festivities in Santiniketan he got the boys and girls of his school to dance and experience the expressive potentialities of their own bodies from within. Such an awareness and acceptance of the body also informed his paintings and drawings.

Although Rabindranath did not master the skills required to paint like Carolus-Duran whose nude he admired when he was about 40, there are a few nude figures in his paintings done when he was around 70. A few of them look like attempts at conventional nude studies, probably prompted by current studio practices among contemporary artists working in the Western academic style (Plates 156, 157, and 158). In a couple of others we see him trying to capture the lyrical curves of the female body in silhouette (Plates 102 and 103); and in a third one he shows a male figure walking into radiant light, opening his body, as it were, to the elements (Plate 80). There are other images both of men and women in undress which are not exactly ultimate objects of beauty offered by the divine creator for human contemplation, but images of the body seen as natural and acknowledged as such without shame or lust (Plates 34 and 72 for example)—just as he thought the Japanese who were used to viewing each other nude in public baths responded to the human body.⁶

On a more general plane the two poles of Rabindranath's representations of the human figure is not the naked and the dressed but the still and the animate. Stillness implies a restful eye or an eye bestowed with all the time it needs to unravel the form; animation by contrast implies the artist's moving hand and the artist's and viewer's effort to follow it with his eyes, here the eye is hurried and often barely manages to keep pace with the movements of the restless hand. The complete expression of stillness in painting requires an unbroken contour that binds the figure and, going further, a similar collusion of colour and contour. And in it every element should pull towards the centre, towards a greater concentration and density. Stillness leads the image towards the iconic and to the separation of figure from ground and of form from space.

But in Rabindranath's works this difference between the still and the animate is relative and not absolute, and it would be more accurate to speak about levels of animation. Where the contour is definite and the figure is still, its wholeness is delicately subverted by internal contours or small dabs of colours that tactually animate the surface like the shimmering shadows on the face of a still lake (Plates 27 and 26). In others, more geometric and therefore more flat, a higher degree of animation is achieved by giving a different directional thrust to the planes and thus adding a staccato rhythm to the figure. And often by simultaneously retaining the tactual animation of the surface, a secondary level

of animation is introduced into the planes offsetting the flatness of the geometric units from which the figure is construed. And this gives the body a greater expressive gestalt (as in Plates 7 and 52 for instance).

This does not imply that the motif or subject matter is less important in these pictures. The motif is indeed important, because Rabindranath is neither a formalist nor an abstract painter though both formal means and abstraction add to the pithiness of his figures, including the ones cited above. More pointedly it implies that even when he is representing figures in postures which are not particularly energetic, he is often keen on adding a sense of animation to them; and when physical movement and formal animation coalesce—as it progressively does in his work—the effect is even more tonic. Appropriately for someone who saw dance as a celebration of both life and body there are several images of dancers in his paintings made during his trips to Darjeeling, Tehran, Jodhpur, Hyderabad and Bombay between 1930 and 1937.

But there are also images of men and women in everyday actions or gestures, striding, jumping, pushing, or simply stirred into dance-like movements by some inner excitement. In all these, whether they are of dancers or ordinary men and women, their bodies are not strictly determined or constrained by anatomical armature. In some of them the bodies seem to be made from a material more malleable than flesh and

molten enough to be poured into different gestural and expressive moulds. In some the rhythm runs through the bodies reminding us of the Japanese dancers he saw swaying like creepers (Plates 167 and 187); in others the movements are more energetic and the bodies are charged with conflicting directional pulls. Turning, swirling, sliding, shoving, and kicking, they are half-acrobatic and half-demonic, and remind us of Rabindranath's description of European dance (Plates 202 and 252 for example). Sometimes the hatching invokes sparks of energy jostling and coursing through bounded channels, and sometimes the body becomes a vortex churning in an energy field (Plate 272).

This preference for the body charged with lyrical or staccato movements that we notice in his paintings and drawings may not conform to Rabindranath's public persona as a grave thinker and poet, but it agrees with the more intimate accounts of his personality as a man who was witty and playful. He was both robust and nimble in his mind as he was ponderous and distanced in appearance. Many of his figures not only represent bodies in action or movement but also make us feel it in our bodies and thus make us aware of our own bodies—something not all representations of figures in motion do, just as all musical rhythms do not induce bodily participation. The years of his painting and drawing also coincided with his years of engagement with dance, both as an independent art

form and as a part of theatre. And the two forms, the lyrical Manipuri and the vigorous Kathakali, from which he drew to develop his own dance language, jointly present a spectrum of body movements and gestures similar to the one we notice in his paintings and drawings. And this could not have been entirely coincidental.

¹ Cf. I A Richter ed. *The Notebooks of Leonardo da Vinci*, Oxford University Press, Oxford 1980, pp. 175–81.

² Cf. Leo Steinberg, *Other Criteria*, Oxford University Press, London 1976, pp. 399–402.

³ Rabindranath Tagore, *Europe Jatrir Diary*, Visva-Bharati, Kolkata 1393 BS (1987), p. 182.

⁴ Rabindranath Tagore, *A Visit to Japan*, trans. Shakuntala Rao Sastri, East West Institute, New York 1961, p. 82.

⁵ Rabindranath Tagore, *Java Jatrir Patra*, Visva-Bharati, Kolkata 1392 BS (1985), pp. 63–64.

⁶ Cf. Rabindranath Tagore, *A Visit to Japan*, p. 75.



Plate 1
Ink on paper 42.1 x 34 cm
Nov. 1928



Plate 2
Pen and coloured ink on paper 51 x 24.5 cm
Dec. 1928



Plate 3

Pen and ink with ink wash on postmarked envelope 40.3 x 29.7 cm

c.1928



Plate 4
Coloured ink on paper 25.3 x 20.6 cm
c.1928-29



Plate 5
Ink on paper 25.4 x 10.9 cm
c.1928-29



Plate 6
Ink on paper 25.2 x 20.4 cm
c.1928-29



Plate 7
Ink on paper 25.3 x 20.5 cm
c.1928-29



Plate 8
Ink on paper 25.1 x 20.6 cm
c.1928-29



Plate 9

Ink on paper 23.2 x 17.7 cm
c.1928-29



Plate 10

Ink on paper 33.1 x 20.7 cm
c.1928-29



Plate 11
Ink on paper 13.5 x 9.7 cm
c.1928-29



Plate 12
Coloured ink and watercolour on paper 17.1 x 25 cm
c.1929

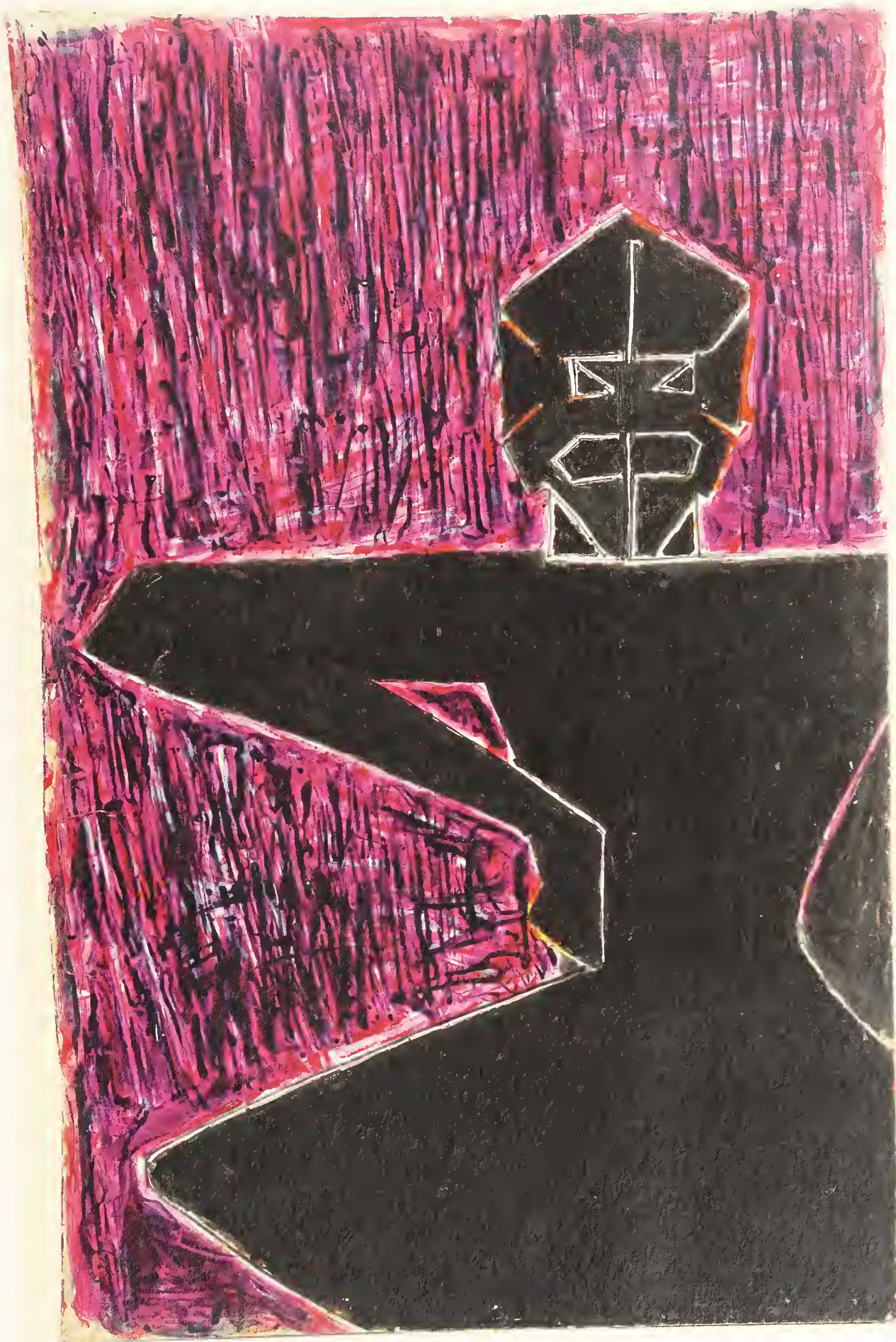


Plate 13
 Coloured ink on paper 50 x 32.3 cm
 1 Feb. 1929



Plate 14
Coloured ink on wood 19.1 x 11.9 cm
1929

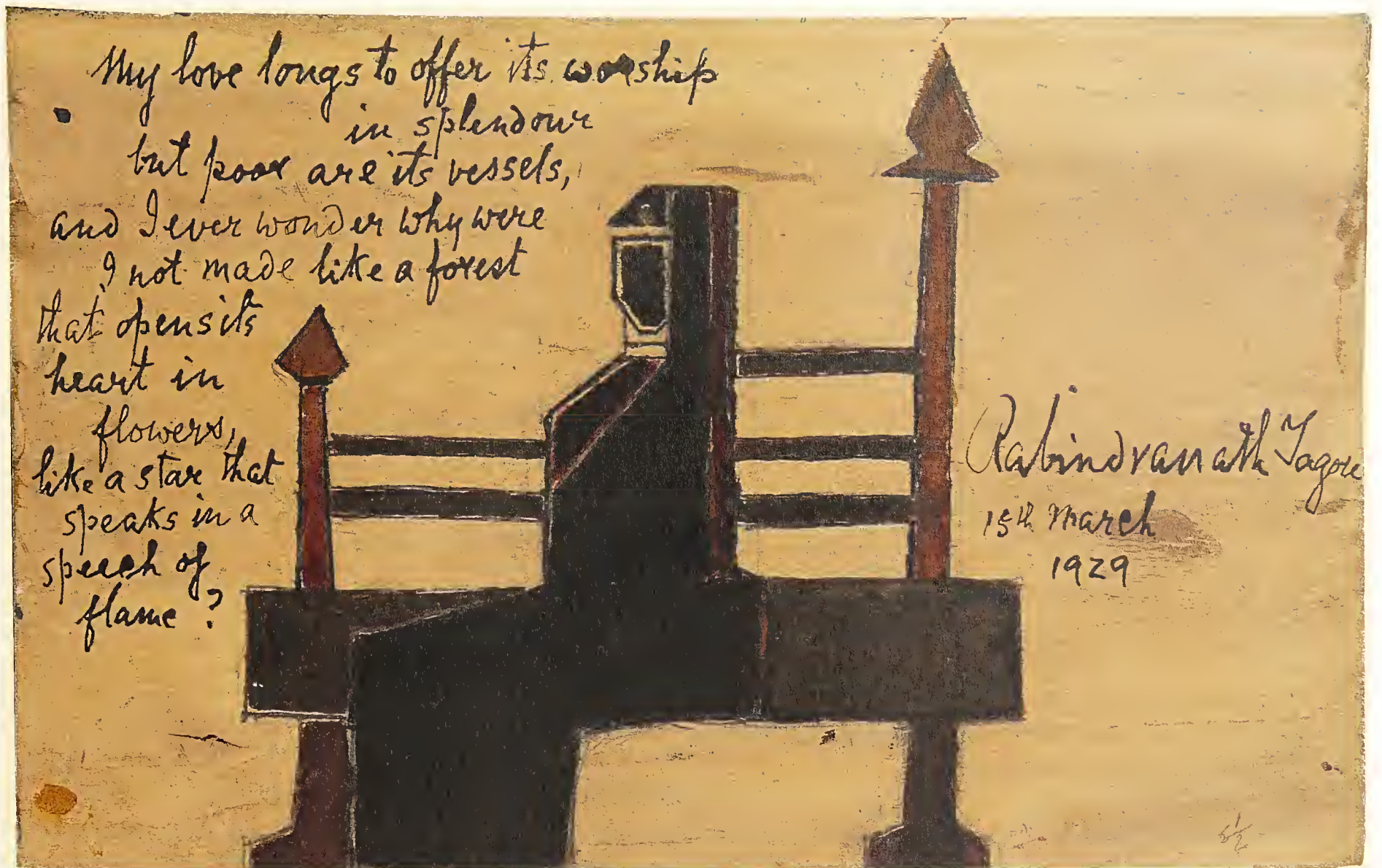


Plate 15
 Coloured ink on wood 11.9 x 19.1 cm
 15 March 1929



Plate 16
Ink on paper 33.1 x 21.3 cm
15 March 1929



Plate 17
Ink on paper 28 x 21.8 cm
c.1929



Plate 18
Coloured ink on paper 23.3 x 17.8 cm
21.3.1929



Plate 19
Ink on paper 23.1 x 17.7 cm
21.3.1929



Plate 20
Coloured ink and golden colour on wood 19.1 x 11.9 cm
1929



Plate 21
Coloured ink and poster colour on paper 25.5 x 11.4 cm
c.1929



Plate 22
Coloured ink on paper 42.4 x 34.1 cm
1929



Plate 23
Ink on paper 28.1 x 21.6 cm
c.1928-30



Plate 24
Reed pen and ink on paper 26 x 20.4 cm
c.1929-30



Plate 25
 Ink on paper 27.6 x 21.6 cm
 c.1929-30



Plate 26
Coloured ink on paper 47.2 x 38 cm
c.1929-30



Plate 27
Coloured ink on paper 65 x 49.8 cm
c.1929-30



Plate 28
Coloured ink on paper 48.9 x 16.5 cm
c.1929-30



Plate 29
Coloured ink on paper 48.6 x 13.6 cm
c.1929-30



Plate 30
Coloured ink on paper 28.2 x 22.8 cm
c.1929-30



Plate 31
Coloured ink on paper 49.9 x 32.5 cm
c.1929-30



Plate 32
Coloured ink on paper (with illegible rubber stamp) 25.5 x 14 cm
c.1929-30



Plate 33
Ink on paper 34.7 x 21.8 cm
c.1928-29

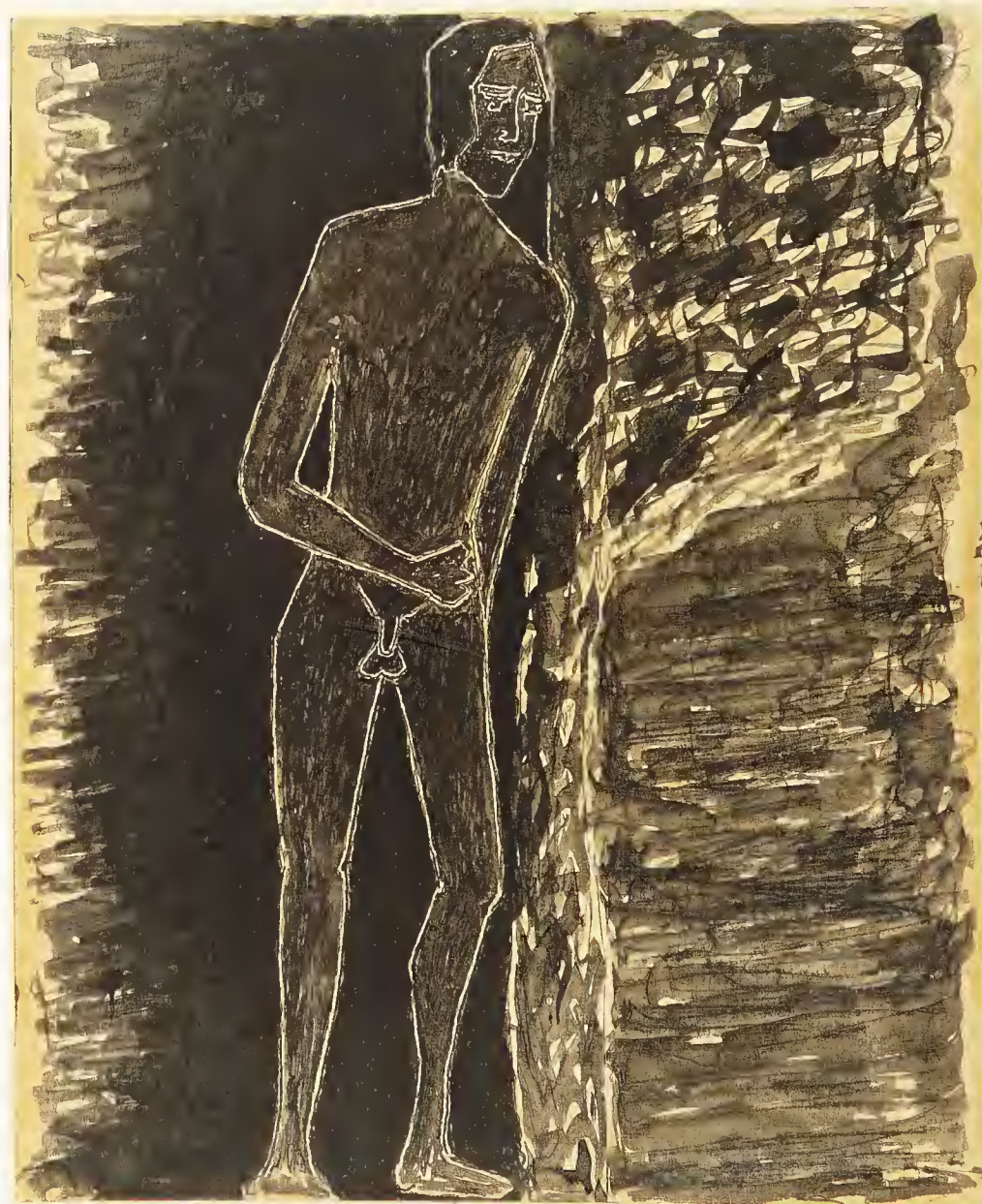


Plate 34
Ink on paper 25.2 x 20.5 cm
c.1929-30



Plate 35
 Ink and watercolour on paper 28 x 21.8 cm
 c.1929-30



Plate 36
Coloured ink on paper 35 x 21.8 cm
c.1929-30



Plate 37
Coloured ink on paper 37.5 x 38.5 cm
c 1929-30



Plate 38
Ink on paper 25.4 x 20.1 cm
c.1929-30



Plate 39
Ink on paper 25.8 x 20.3 cm
c.1929-30



Plate 40
Ink on paper 28 x 21.8 cm
c.1929-30



Plate 41

Coloured ink on paper 28.2 x 22.7 cm

c.1929-30



Plate 42
Ink on paper 33.1 x 21.5 cm
c.1929-30



Plate 43

Coloured ink on paper 33.8 x 30.7 cm

c.1929-30



Plate 44
Coloured ink on paper 28 x 21.8 cm
c.1929-30



Plate 45

Coloured ink and pastel on paper 25.8 x 20.3 cm
c.1929-30



Plate 46
Ink on paper 28 x 21.8 cm
c.1929-30



Plate 47
Ink on paper 28.8 x 7.1 cm
c.1929-30



Plate 48

Coloured ink on paper 27.2 x 24 cm

c. 1929-30



Plate 49
Coloured ink on paper 27.7 x 21 cm
c.1929-30



Plate 50
Coloured ink and poster colour on paper 32 x 24 cm
c.1929-30



Plate 51
Coloured ink and poster colour on paper 27.5 x 20.5 cm
c.1929-30



Plate 52
Coloured Ink on paper 27.7 x 21.6 cm
c.1928-29

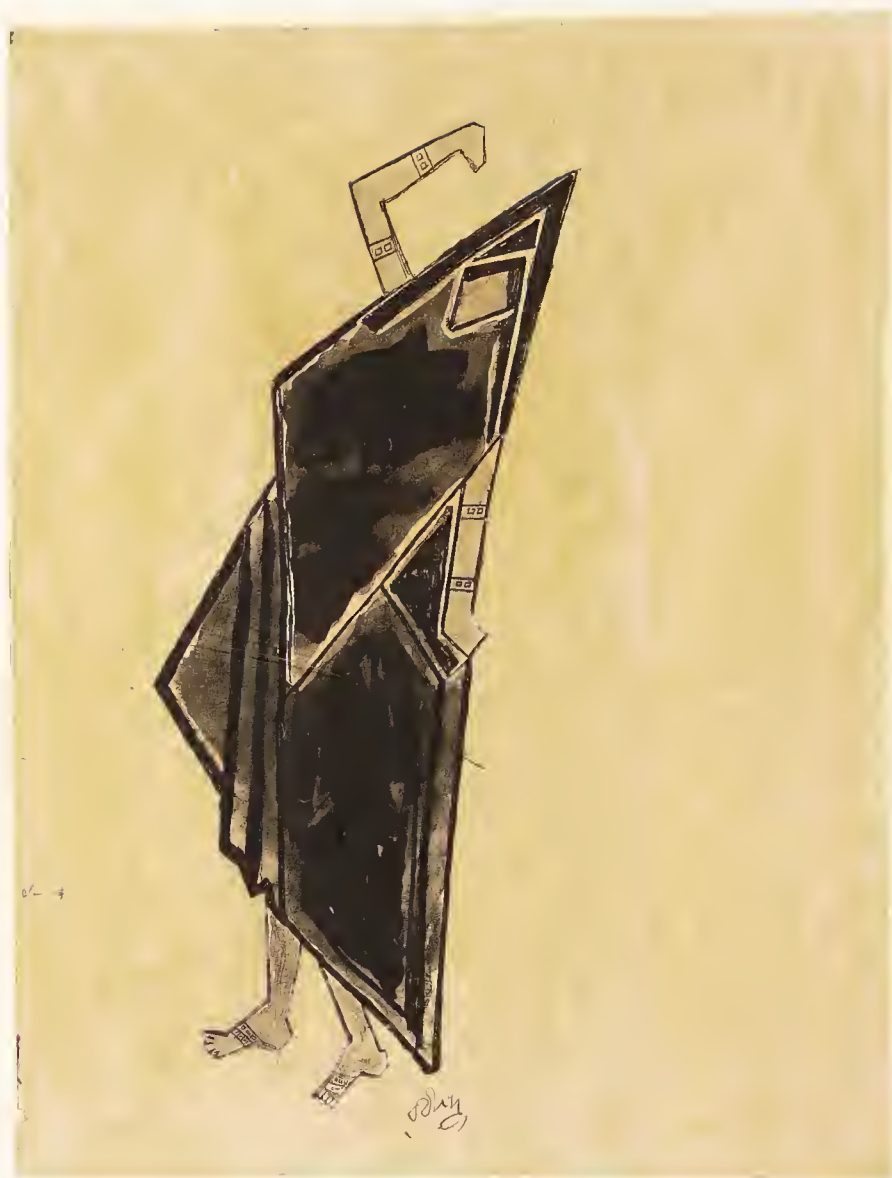


Plate 53
Ink on paper 28.5 x 21.4 cm
c.1929-30



Plate 54
Ink on paper 23.4 x 17.1 cm
c.1929-30



Plate 55
Ink on paper 32.7 x 20.4 cm
c.1929-30



Plate 56

Coloured ink on paper 21.8 x 16.1 cm

c 1929-30



Plate 57
Coloured ink on paper 38.4 x 30.4 cm
c.1929-30



Plate 58

Coloured ink on paper 27.3 x 20.4 cm

c.1929-30



Plate 59
Ink on paper 20.4 x 20.2 cm
c.1929-30



Plate 60
Coloured ink on paper 28.1 x 21.9 cm
c.1929-30



Plate 61
Coloured ink on paper 28 x 21.8 cm
c.1929-30



Plate 62
Ink on paper 23.1 x 10 cm
c.1929-30



Plate 63
Ink on paper 25.8 x 20.1 cm
c.1929-30

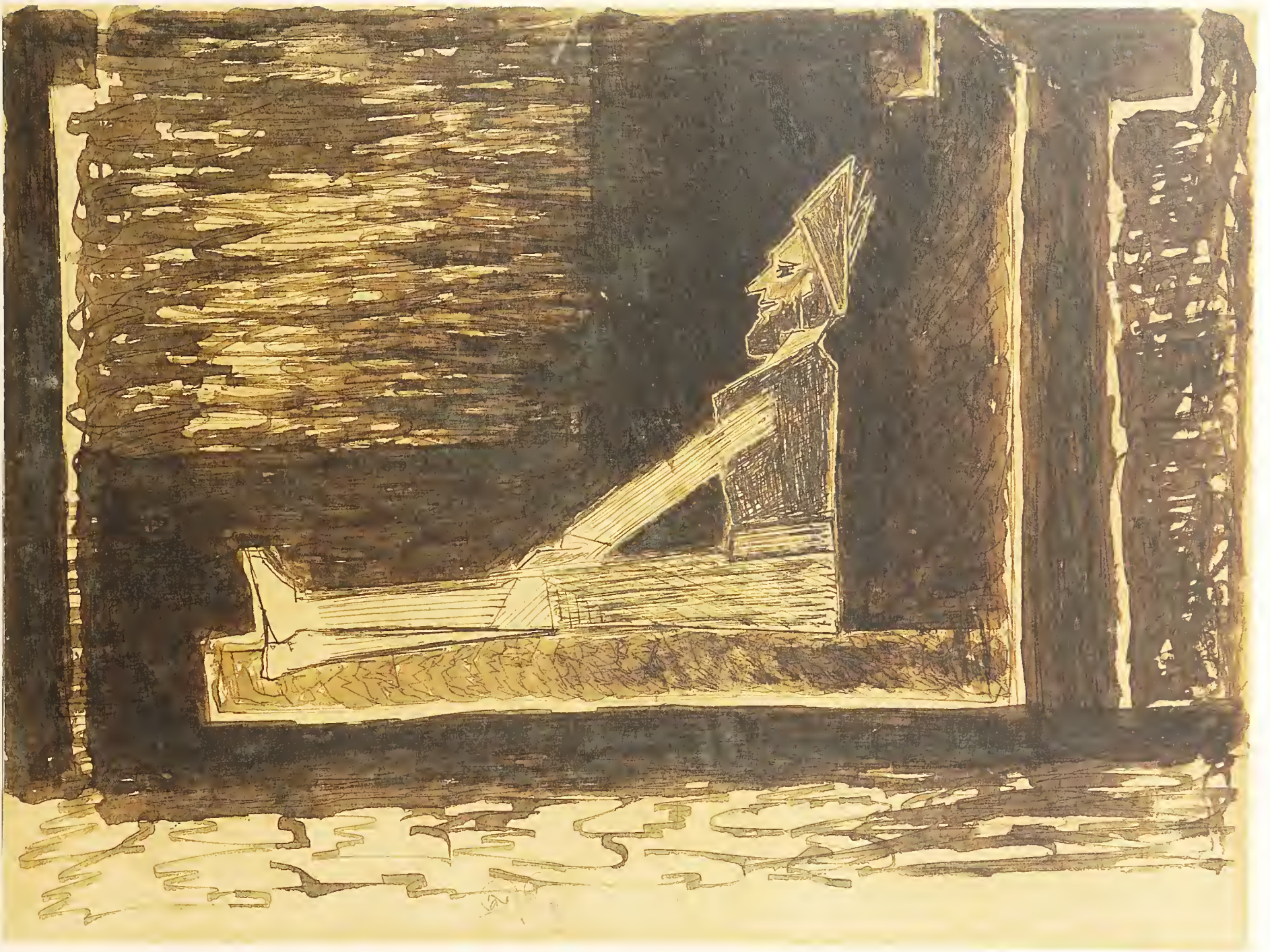


Plate 64
 Ink on paper 22 x 29 cm
 c.1929-30



Plate 65

Coloured ink and poster colour on paper 28 x 21.8 cm

c.1929-30



Plate 66
Coloured ink on paper 27.4 x 20.4 cm
c.1929-30



Plate 67

Coloured ink on paper 21.1 x 18 cm

c.1929-30



Plate 68
Coloured ink on paper 28.4 x 22.8 cm
c.1929-30



Plate 69
Coloured ink on paper 28 x 13.6 cm
c.1929-30



Plate 70
Coloured ink on paper 28 x 6.8 cm
c.1929-30



Plate 71
Coloured ink and watercolour on paper 27.5 x 10.2 cm
c.1929-30



Plate 72
Watercolour and coloured ink on paper 25.1 x 6.5 cm
c.1929-30



Plate 73

Coloured ink on paper 42.8 x 28.8 cm

c.1929-30



Plate 74
Ink on pasted paper 29 x 11cm
c.1929-30



Plate 75
Ink on paper 25.2 x 11.5 cm
c.1929-30



Plate 76

Coloured ink on paper 26.1 x 20.4 cm

c.1929-30



Plate 77
Coloured ink on paper 25.2 x 20.5 cm
c.1929-30



Plate 78
Ink on paper 23.7 x 18.7 cm
c.1929-30



Plate 79
Ink on paper 27.5 x 21.5 cm
c.1929-30



Plate 80
Ink on paper 25.3 x 20.3 cm
c.1929-30



Plate 81
Ink on paper 25.2 x 4.2 cm
c.1929-30



Plate 82
Ink on pasted card 13.5 x 9.8 cm
c.1929-30



Plate 83
Ink on paper 19.1 x 7 cm
c.1929-30



Plate 84
Ink on paper 25.1 x 7.5 cm
c.1929-30



Plate 85

Coloured ink on paper 27.8 x 21.8 cm

c.1929-30



Plate 86
Coloured ink on paper 31.9 x 21.9 cm
c.1929-30



Plate 87
Coloured ink on paper 49.9 x 32.8 cm
c.1929-30



Plate 88
Coloured ink on paper 54.7 x 37.1 cm
c.1930



Plate 89
Coloured ink and poster colour on paper 37.1 x 25.2 cm
c.1929-30



Plate 90
Ink and poster white on paper 21.9 x 13.6 cm
c.1929-30



Plate 91
Ink on paper 22.9 x 17.7 cm
c.1929-30



Plate 92
Pen and ink, and wash on paper 26.3 x 19.9 cm
c.1929-30



Plate 93
Ink on paper 28.1 x 21.1 cm
c.1930



Plate 94
Pen and ink on paper 31 x 23 cm
16 Sept. 1930



Plate 95
Ink on paper 30 x 22.5 cm
c.1930



Plate 96
 Ink on paper 28.6 x 21.6 cm
 c.1929-30



Plate 97
Coloured ink on paper 52.4 x 38 cm
c.1930



Plate 98
Coloured ink on paper 64.5 x 49 cm
c.1930



Plate 99

Coloured ink on paper 41.5 X 28 cm

c.1930-31



Plate 100
Ink on paper 33.2 x 21.4 cm
c 1930



Plate 101
Ink on paper 26.2 x 7.8 cm
c.1930-31



Plate 102
Coloured ink on paper 25.4 x 20.4 cm
c.1930



Plate 103
Ink on paper 25.4 x 20.5 cm
c.1930



Plate 104
Coloured ink on paper 25 x 18 cm
c.1930-31



Plate 105
Ink on paper 23.3 x 17.7 cm
c.1930



Plate 106
Coloured ink on paper 28 x 21.8 cm
c.1930



Plate 107
Coloured ink and poster colour on paper 23.2 x 15.9 cm
c.1930-31



Plate 108
Coloured ink on paper 33.2 x 21.4 cm
c.1930



Plate 109
Ink on paper 42.5 x 10.5 cm
c.1930



Plate 110
Pen and ink on paper 29.1 x 9 cm
c.1930-31



Plate 111
Coloured ink on paper 26.7 x 20 cm
c.1930-31



Plate 112
Ink on paper 25 x 20 cm
c.1930-31



Plate 113
Ink on paper 26 x 20 cm
c.1930-31



Plate 114
Coloured ink on paper 32.5 x 20.5 cm
c.1930-31



Plate 115
Coloured ink on paper 28.2 x 21.9 cm
c.1930-31

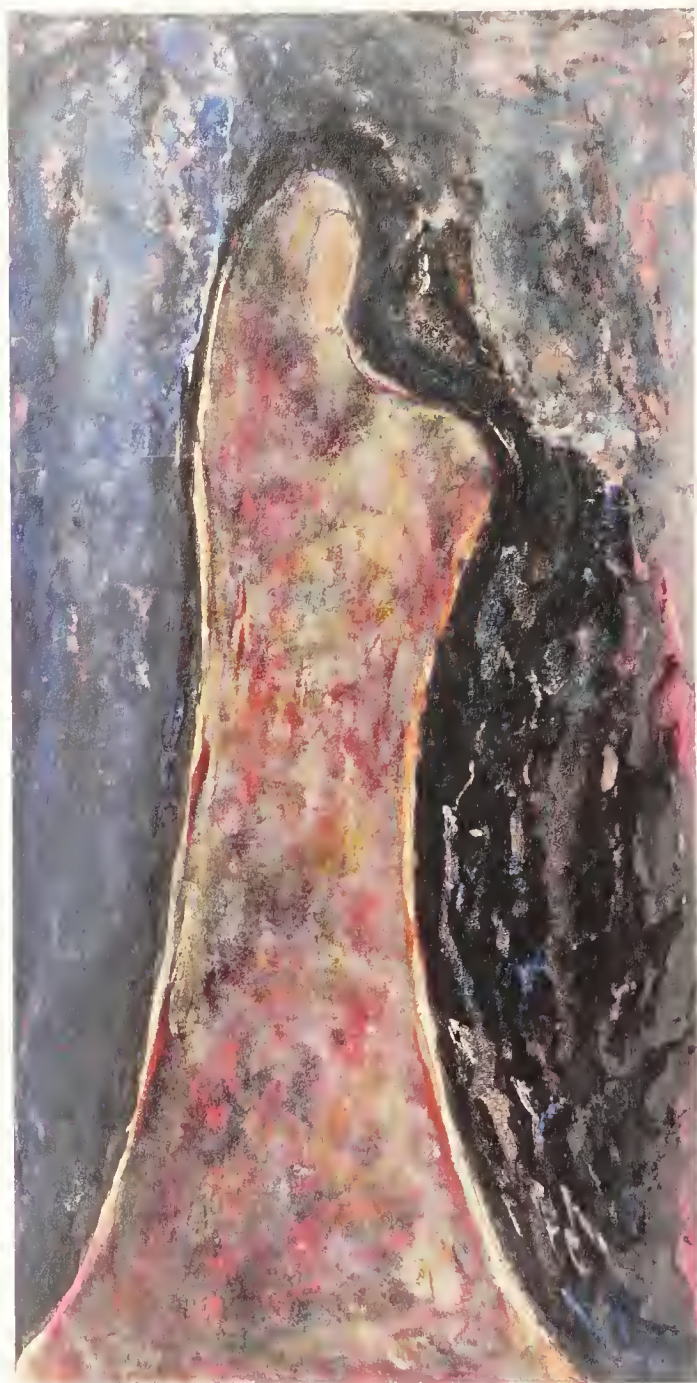


Plate 116
Coloured ink and watercolour on paper 20.7 x 14.5 cm
c.1930-31



Plate 117
Coloured ink on paper 19.1 x 12.7 cm
c.1930-31



Plate 118
Coloured ink on paper 36.3 x 24.8 cm
c.1930-31



Plate 119
Coloured ink on paper 46.7 x 28.3 cm
c.1930-31



Plate 120
Ink on paper 33.4 x 21.4 cm
c.1930-31



Plate 121
Ink on paper 32.5 x 20.5 cm
c.1930-31



Plate 122
Coloured ink on paper 33.1 x 21.5 cm
c.1930-31



Plate 123
Coloured ink on paper 33.5 x 21.7 cm
c.1930-31



Plate 124
Coloured ink on paper 25.5 x 20 cm
c.1930-31



Plate 125
Coloured ink on paper 27.8 x 22.7 cm
c.1930-31



Plate 126
Coloured ink on paper 34.9 x 22 cm
c. 1930-31



Plate 127
Coloured ink and poster colour on paper 28 x 21.8 cm
c. 1930-31



Plate 128
Coloured ink on paper 31.8 x 24 cm
c.1930-31



Plate 129
Coloured ink on paper 34.7 x 21.7 cm
c.1930-31



Plate 130
Coloured ink and poster colour on paper 76.5 x 34 cm
c. 1930-31



Plate 131
Coloured ink on paper 31 x 23 cm
c.1930-31



Plate 132
Coloured ink on paper 24.6 x 19.4 cm
c.1930-31



Plate 133
Ink on paper 25.1 x 20.4 cm
c. 1930-31



Plate 134
Pen and ink on paper 28.2 x 21.4 cm
c. 1930-31



Plate 135
Ink on paper 28 x 21.7 cm
c.1930-31

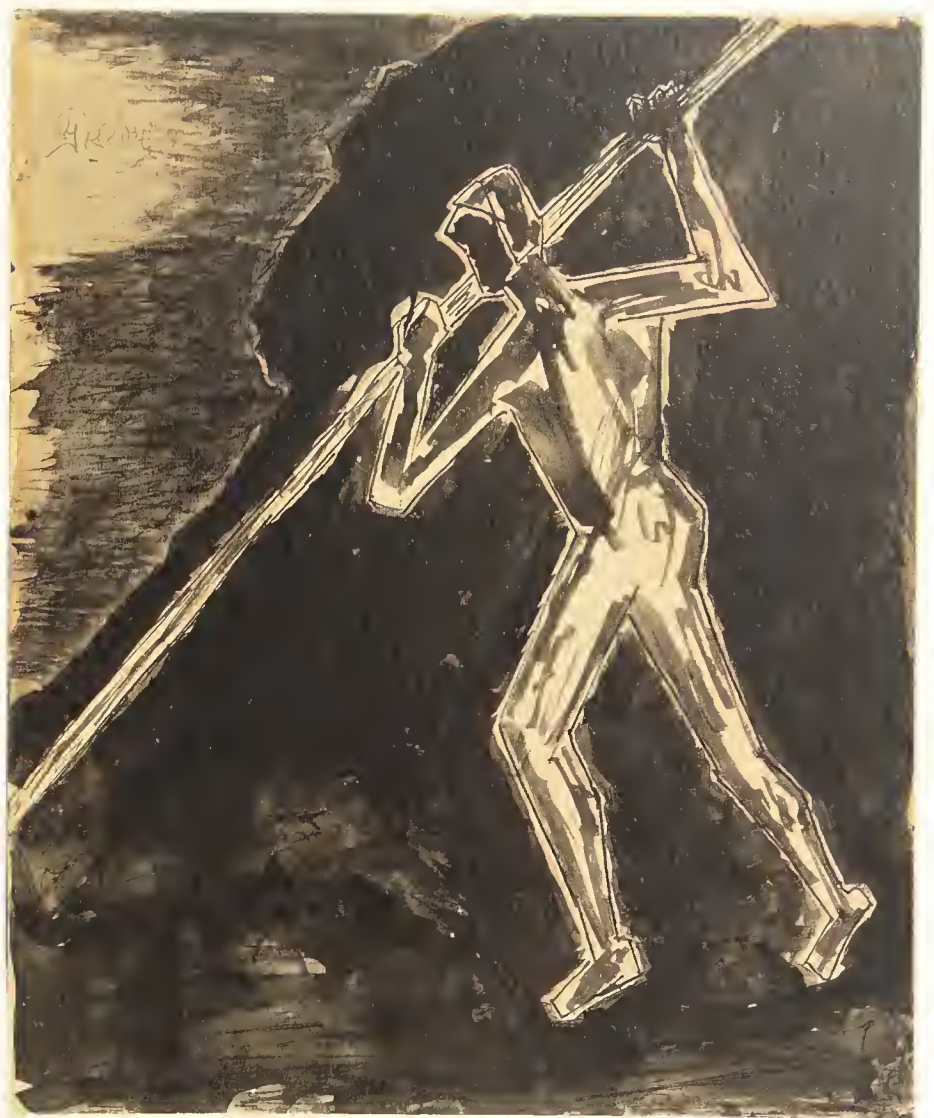


Plate 136
Ink on paper 25.1 x 20.5 cm
c.1930-31



Plate 137
Coloured ink on paper 33.4 x 21.6 cm
c. 1930-31



Plate 138
 Coloured ink on paper 25.1 x 17.8 cm
 c.1930-31



Plate 139
Ink and watercolour on paper 25.2 x 20.4 cm
c.1930-31



Plate 140
Pen and coloured ink on paper 25 x 18 cm
c.1930-31



Plate 141
Ink on paper 25.6 x 18.8 cm
c.1930-31



Plate 142
Coloured ink on cardboard 25.1 x 19.5 cm
c.1930-31



Plate 143
Coloured ink on paper 20.9 x 12.9 cm
c.1930-31

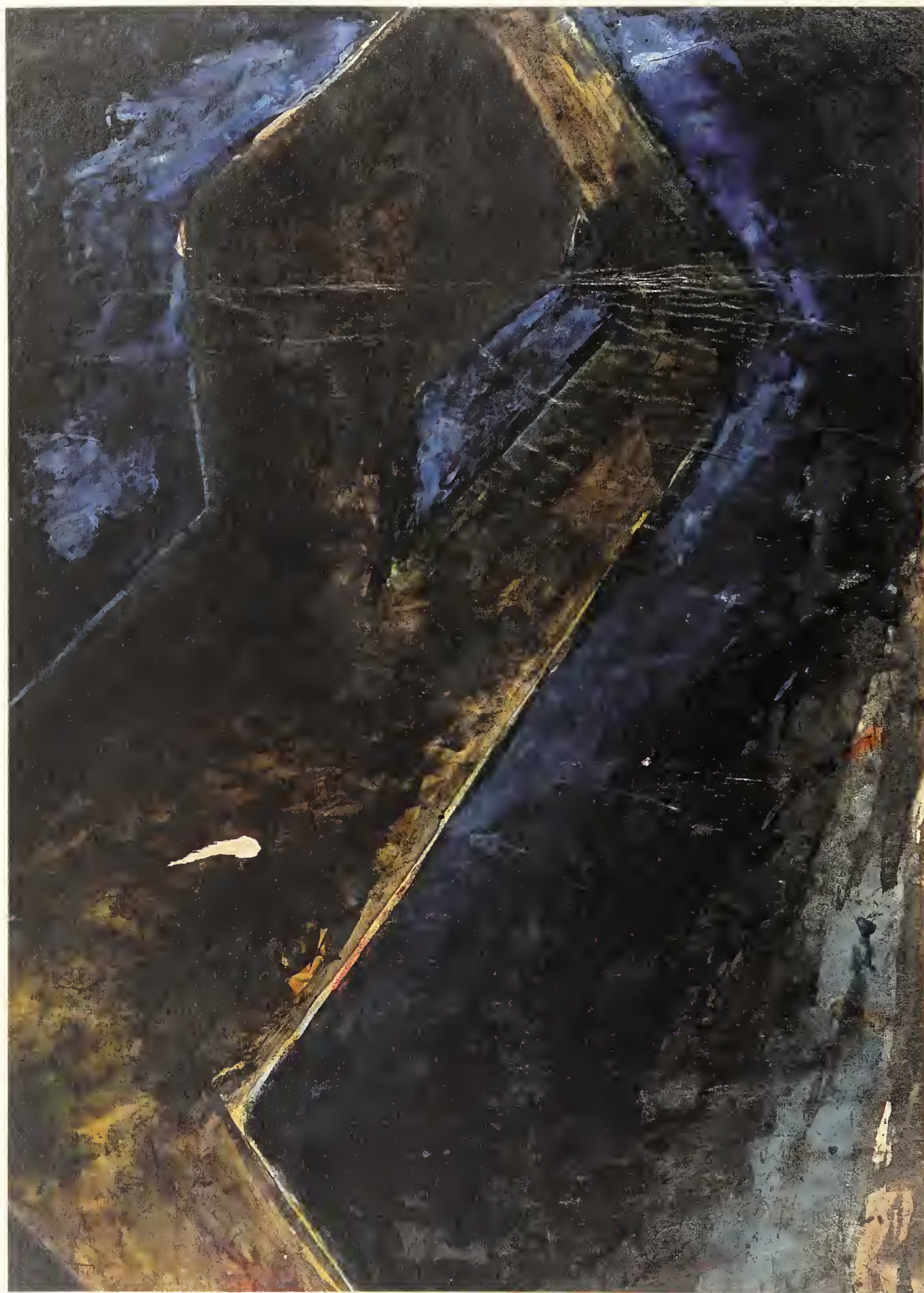


Plate 144
Coloured ink, poster colour on pasted paper 28.9 x 21.7 cm
c.1930-31



Plate 145
 Ink on paper 33.1 x 21.3 cm
 c.1930-31



Plate 146
Coloured ink on paper 25.6 x 18 cm
c.1930-31



Plate 147
Ink and opaque white on paper 25.1 x 14.1 cm
c.1930-31



Plate 148
Ink on paper 23.2 x 17.7 cm
c.1930-31



Plate 149
Coloured ink on paper 25.4 x 17.8 cm
c.1930-31



Top Plate 150
Pencil and pastel on paper 19.7 x 31.4 cm
c.1930-31

Bottom Plate 151
Pastel on paper 19.9 x 31.5 cm
c.1931-32



Plate 152
Ink and watercolour on paper 33.3 x 21.5 cm
c.1930-31



Plate 153
Coloured ink and poster white on paper 35.6 x 25.3 cm
Jan. 1931



Plate 154
 Coloured ink and poster colour on Shikishi board 27.2 x 24.2 cm
 20 May 1931



Plate 155
Coloured ink on Shikishi board 27.2 x 24.2 cm
22 May 1931



Plate 156
Coloured ink on Shikishi board 24.2 x 27.2 cm
19 May 1931



Plate 157
Ink on Shikishi board 27.3 x 24.2 cm
May 1931



Plate 158
Ink on Shikishi board 27.2 x 24.1 cm
20 May 1931



Plate 159
Ink and poster colour on Shikishi board 27.3 x 24 cm
c.1931



Plate 160
Pen and ink on paper 25.6 x 20.2 cm
c.1931



Plate 161
Coloured ink and pastel on paper 33.3 x 21.5 cm
c.1931-32



Plate 162
Coloured ink and poster colour on paper 28 x 21.8 cm
c.1930-32



Plate 163
Coloured ink and watercolour on paper 23.2 x 17.1 cm
c.1931-32



Plate 164
Poster colour and coloured ink on paper 44.3 x 15.6 cm
c. 1931-32



Plate 165
Coloured ink and poster colour on paper 37.3 x 13 cm
c. 1931-32



Plate 166
Poster colour and coloured ink on paper 25.4 x 17.8 cm
c.1931-32



Plate 167
Coloured ink on paper 36.5 x 26 cm
c.1931-32

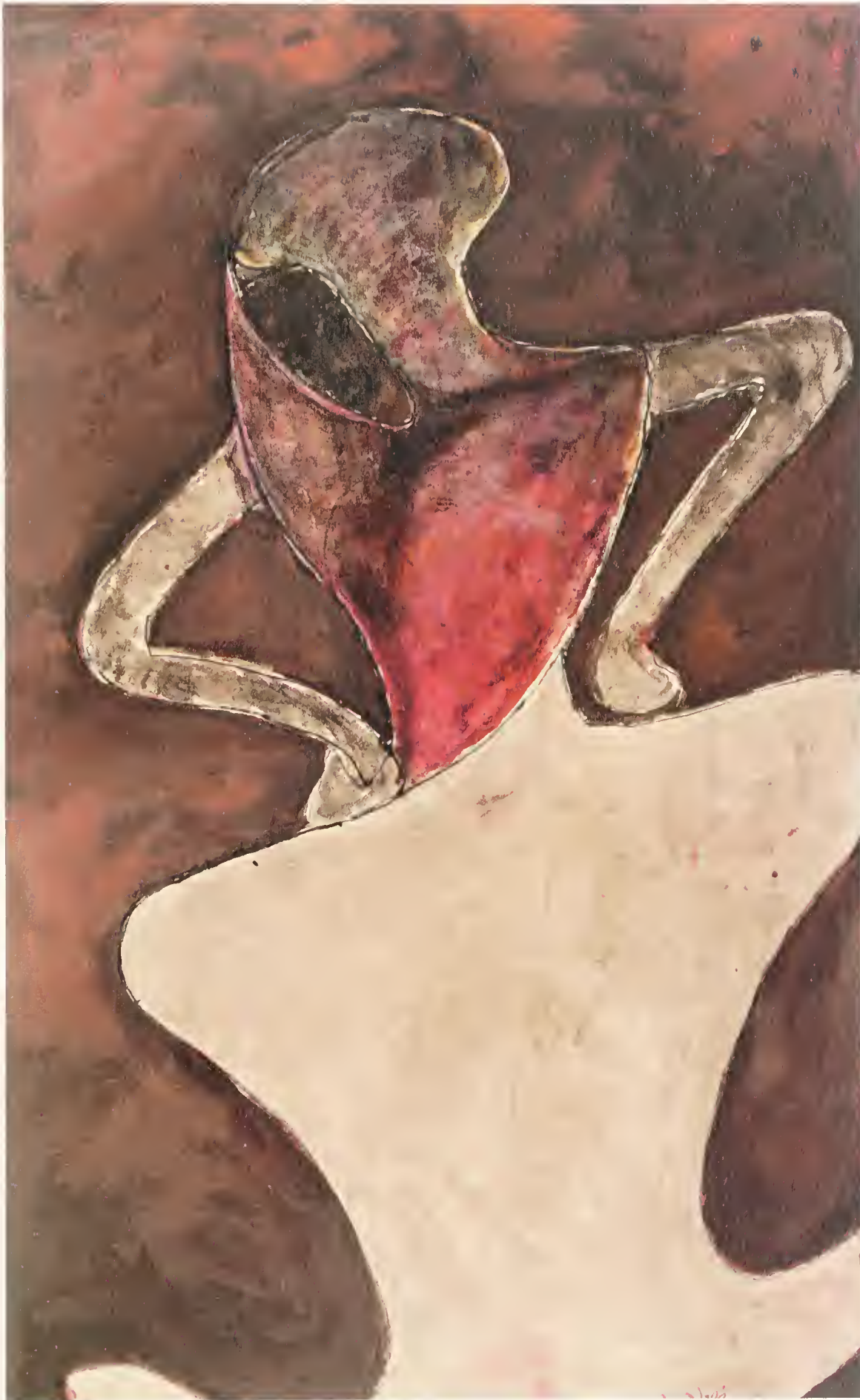


Plate 168
Coloured ink and watercolour on paper 32 x 19.5 cm
c.1931-32



Plate 169
Ink on paper 33.2 x 21.4 cm
c.1931-32



Plate 170
Ink on card 25.4 x 17.6 cm
1932



Plate 171
Pen and ink on paper 31 x 23 cm
c.1931-32



Plate 172
Ink on paper 42.2 x 17.2 cm
c.1931-32



Plate 173
Ink on paper 24 x 31.9 cm
c.1931-32



Plate 174
Watercolour and coloured ink on paper 15.1 x 10 cm
c.1931-32



Plate 175
Coloured ink on paper 29.5 x 21.1 cm
March 1932



Plate 176
Pastel on paper 47.4 x 34.3 cm
2 March 1932



Plate 177
Coloured ink on paper 56 x 38.5 cm
c.1932



Plate 178
Coloured ink and opaque white on paper 17.6 x 25.5 cm
May 1932

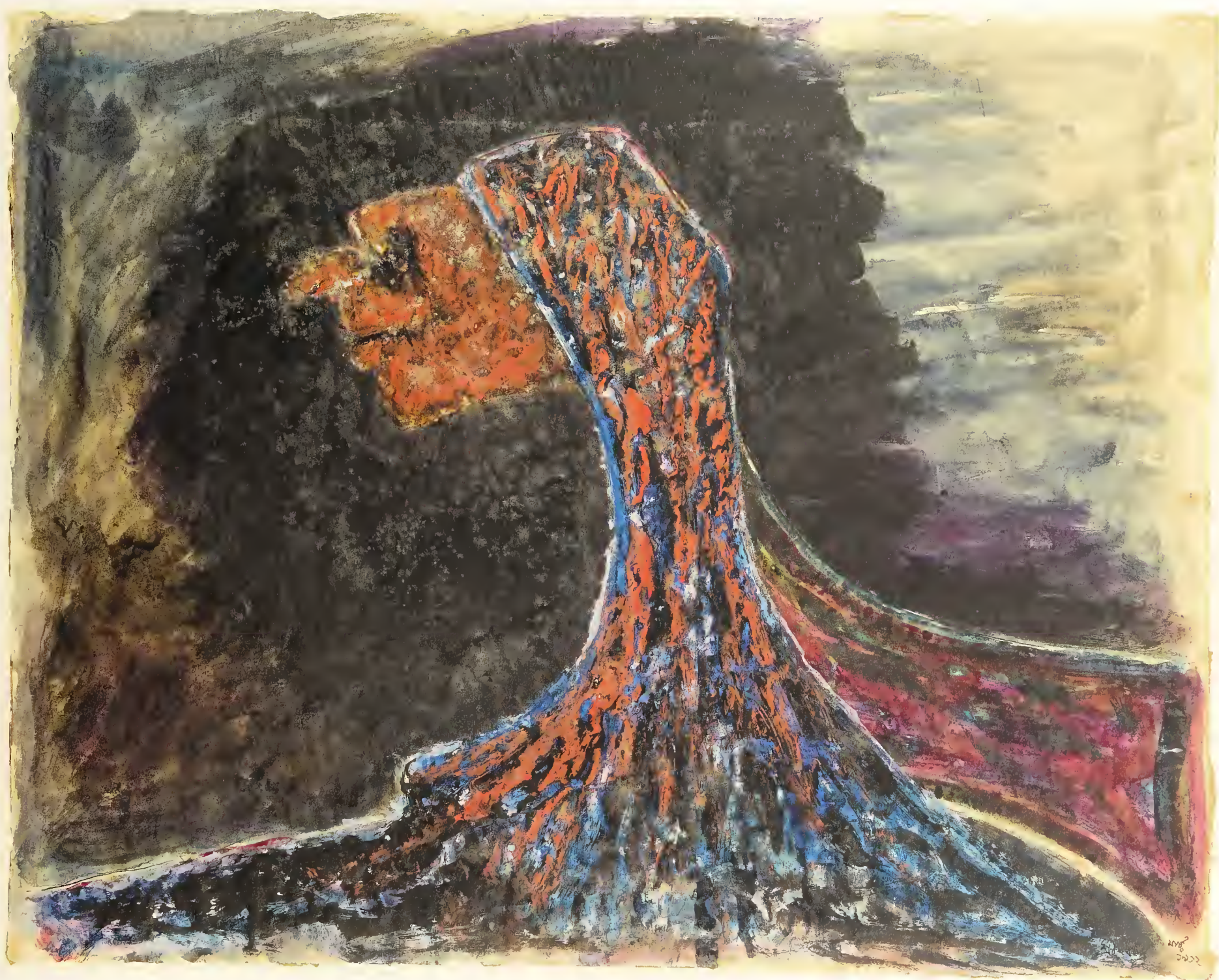


Plate 179
Coloured ink and watercolour on paper 45 x 56.3 cm
March 1932



Plate 180
Coloured ink, watercolour and pastel on paper 28 x 21.6 cm
May 1932



Plate 181
Crayon on paper 31.5 x 20.1 cm
c.1932-33



Plate 182
Coloured ink and pastel on paper 29.4 x 21.1 cm
March 1932

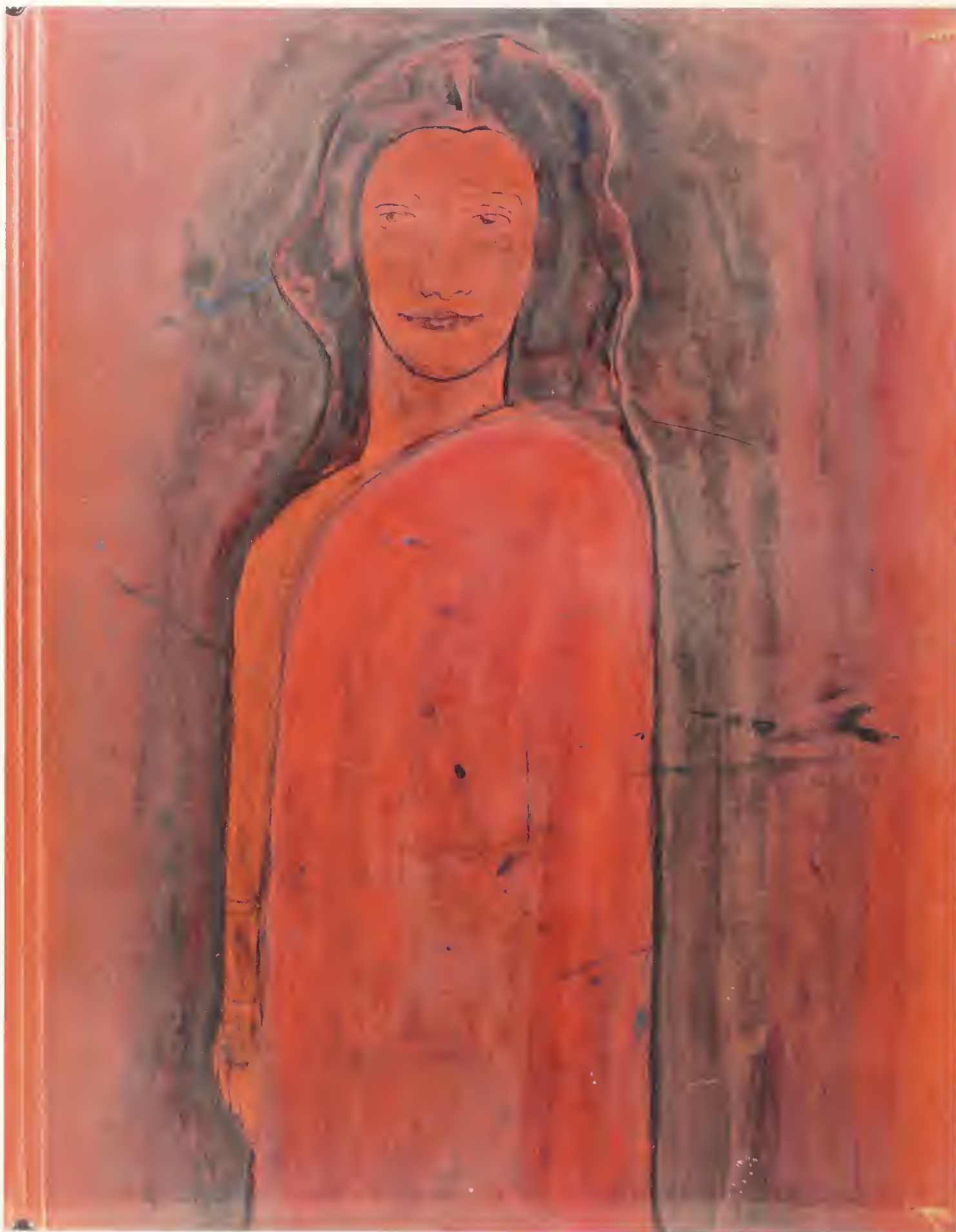


Plate 183
Coloured ink on leather 33.3 x 24.4 cm
c.1932-33



Plate 184
Coloured ink on leather 33.3 x 24.4 cm
c.1932-33



Plate 185
Coloured ink and watercolour on paper 25.3 x 17.7 cm
c.1932-33



Plate 186
Coloured ink and poster colour on paper 24.6 x 15.7 cm
c.1932-33

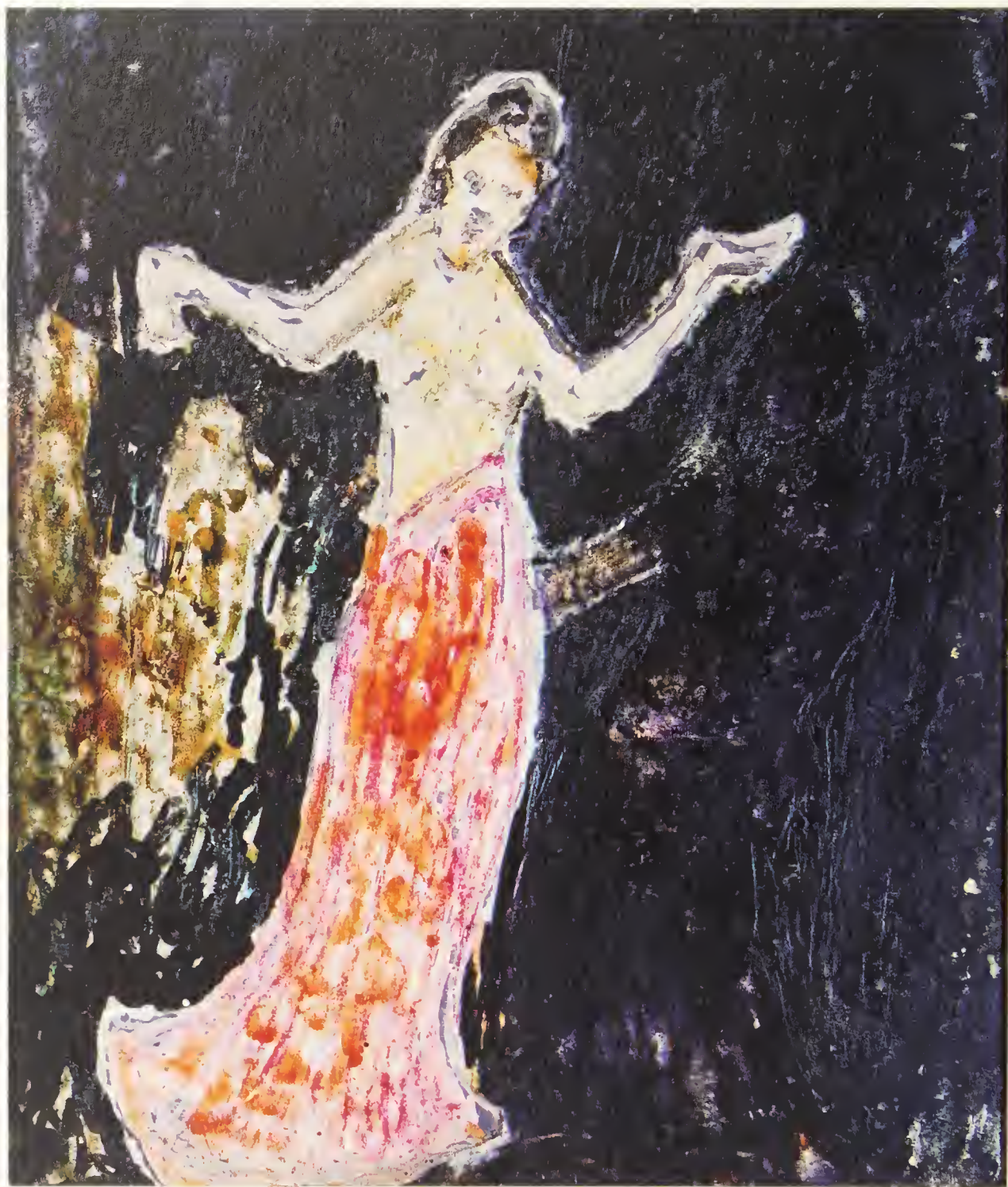


Plate 187
Coloured ink on paper 20.9 x 18 cm
c.1932-33



Plate 188
Coloured ink on paper 38 x 13 cm
c.1932-33



Plate 189
Coloured ink on paper 21.6 x 15.8 cm
c.1932-33



Plate 190
Coloured ink on paper 33.1 x 21.3 cm
c.1932-33



Plate 191
Coloured ink and poster colour on paper 33.5 x 21.4 cm
c.1932-33



Plate 192
Coloured ink and pastel on paper 35.7 x 25.5 cm
c.1932-33



Plate 193
Coloured ink and watercolour on paper 22.9 x 17.8 cm
c.1932-33



Plate 194
Coloured ink on paper 35.7 x 25.5 cm
c.1932-33



Plate 195
Coloured ink and poster colour on paper 56.4 x 44.3 cm
c.1932-33



Plate 196
Coloured ink on paper 21.6 x 28.4 cm
c.1932-33

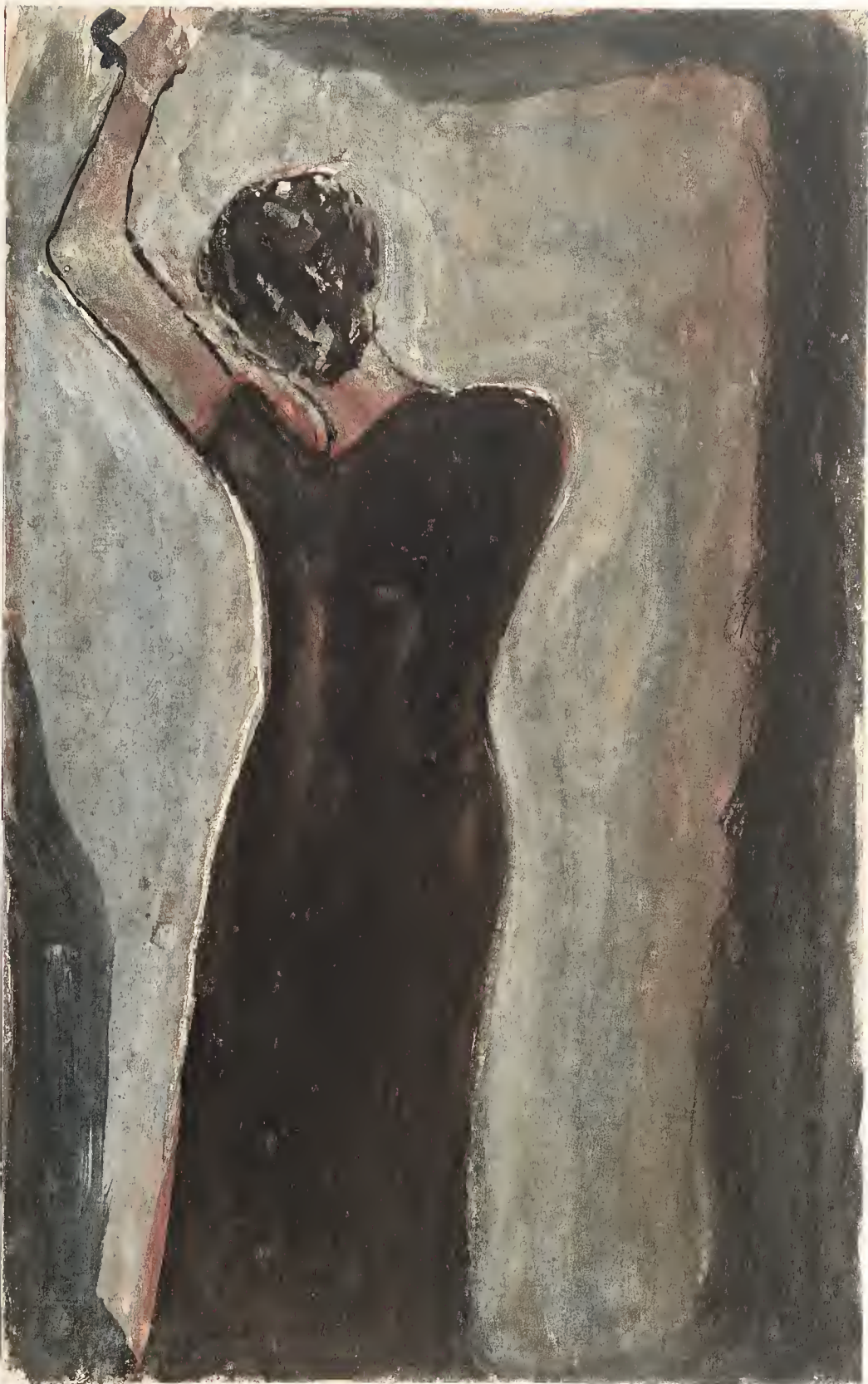


Plate 197
Ink and watercolour on paper 33 x 20.5 cm
c. 1932-33



Plate 198
Coloured ink on paper 29.9 x 11 cm
c.1932-33



Plate 199
Coloured ink on paper 11.5 x 30.3 cm
c.1932-33





Plate 200
Pen and ink on Shikishi Board 27.1 x 24.1 cm
c.1932-33



Plate 201
Pen and ink on paper 64.7 x 50.8 cm
c.1932-33



Plate 202
Pen and ink and pastel on paper 26.1 x 21.1 cm
c.1932-33



Plate 203
Coloured ink and watercolour on paper 29.3 x 21.1 cm
c. 1932-33



Plate 204
Coloured ink and poster colour on paper 34.8 x 22.1 cm
c.1932-33



Plate 205
Coloured ink and poster colour on paper 26.4 x 11.5 cm
c.1932-33



Plate 206
Ink on paper 33.4 x 21.4 cm
c.1932-33



Plate 207
Coloured ink and watercolour on paper 32.7 x 20 cm
c.1932-33



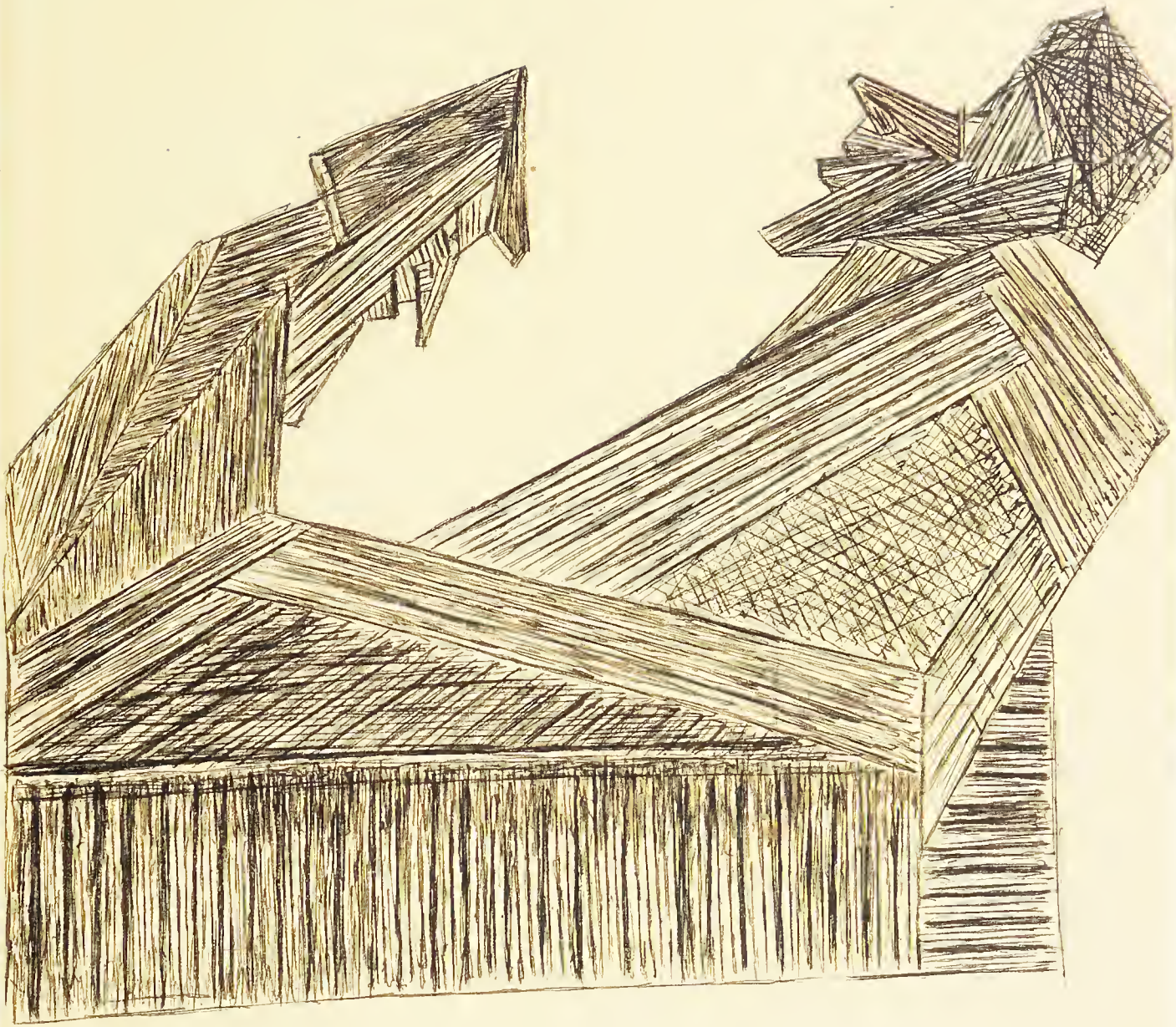
Plate 208
Pen and ink and pastel on paper 26 x 21 cm
c.1933



Plate 209
Pen and ink on paper 17.7 x 25.5 cm
1.11.1933



Plate 210
Pen and ink on paper 22.8 x 30.4 cm
18.12.1933



48/2
23/12/33
2.12.1933

Plate 211
Pen and ink on paper 30.4 x 22.8 cm
24.12.1933



Plate 212
Coloured ink and pastel on painted paper 30.1 x 22.2 cm
12.12.1933



Plate 213
Ink on paper 26 x 21 cm
2.12.1933



Plate 214
Coloured ink and poster colour on paper 27.8 x 22.9 cm
10 Nov. 1933



Plate 215
Coloured ink on paper 38.9 x 25.1 cm
c.1933



Plate 216
Coloured ink and poster colour on paper 27.9 x 21.6 cm
8 June 1933

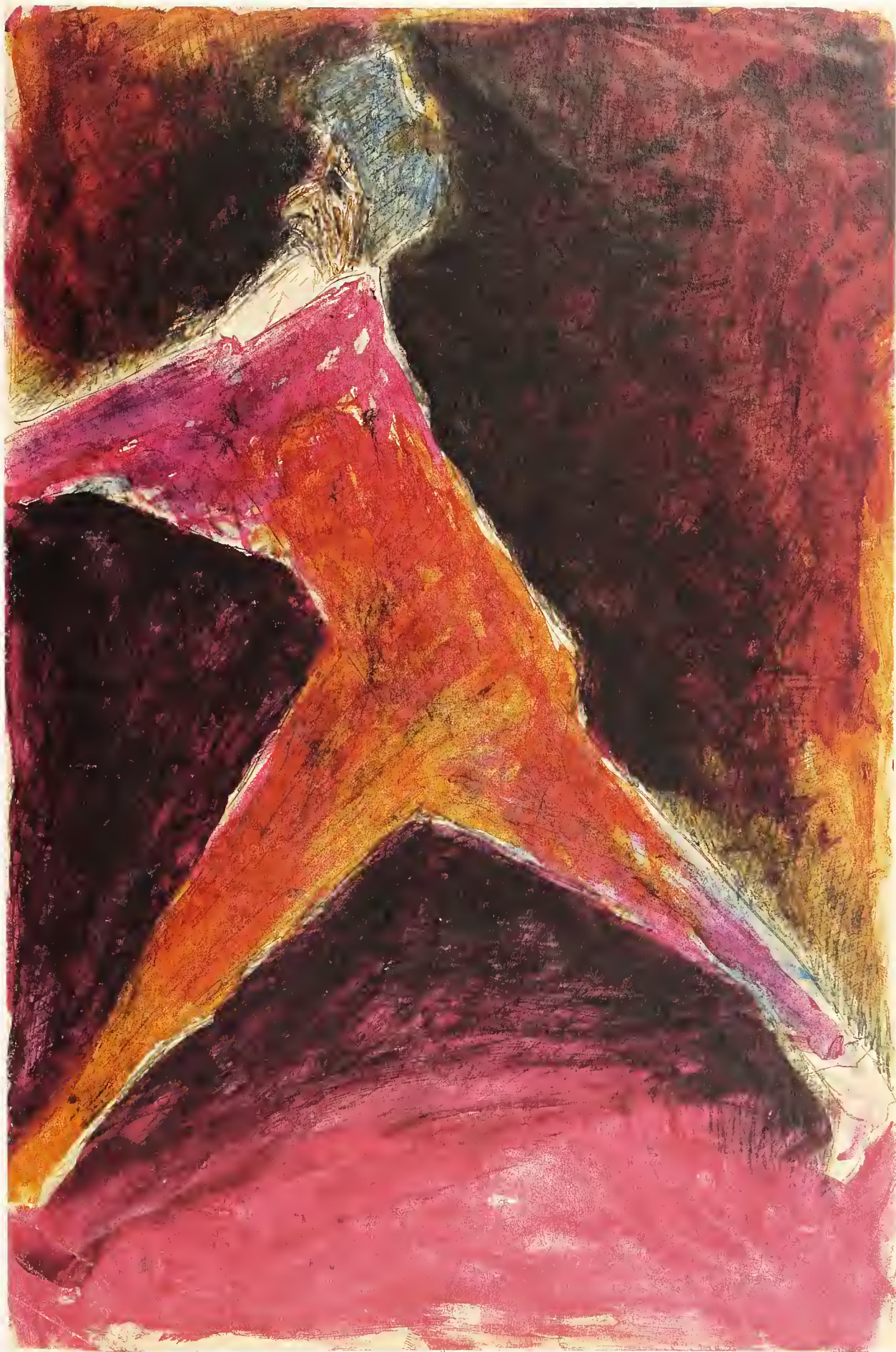


Plate 217
Coloured ink on paper 33.2 x 21.4 cm
c.1933-34



Plate 218
Pastel on paper 30.5 x 22.8 cm
14.12.1933



Plate 219
Crayon on paper 31.5 x 20.2 cm
c.1933-34



Plate 220
Pastel on paper 32.6 x 21.6 cm
c.1933-34



Plate 221
Pastel on paper 31.5 x 19.9 cm
c.1933-34



Plate 222
Coloured ink and poster colour on paper 28.1 x 22.1 cm
c.1933-34



Plate 223
Coloured ink and watercolour on paper 35 x 24.6 cm
c.1933-34



Plate 224
Coloured ink and poster colour on paper 33 x 20.5 cm
c.1933-34



Plate 225
Coloured ink on paper 33.2 x 21.3 cm
c.1933-34



Plate 226
Coloured ink on Nepalese paper 36.7 x 18.3 cm
c.1933-34



Plate 227
Ink on paper 28 x 22.6 cm
c.1933-34



Plate 228
Coloured ink on paper 35 x 25 cm
c.1933-34

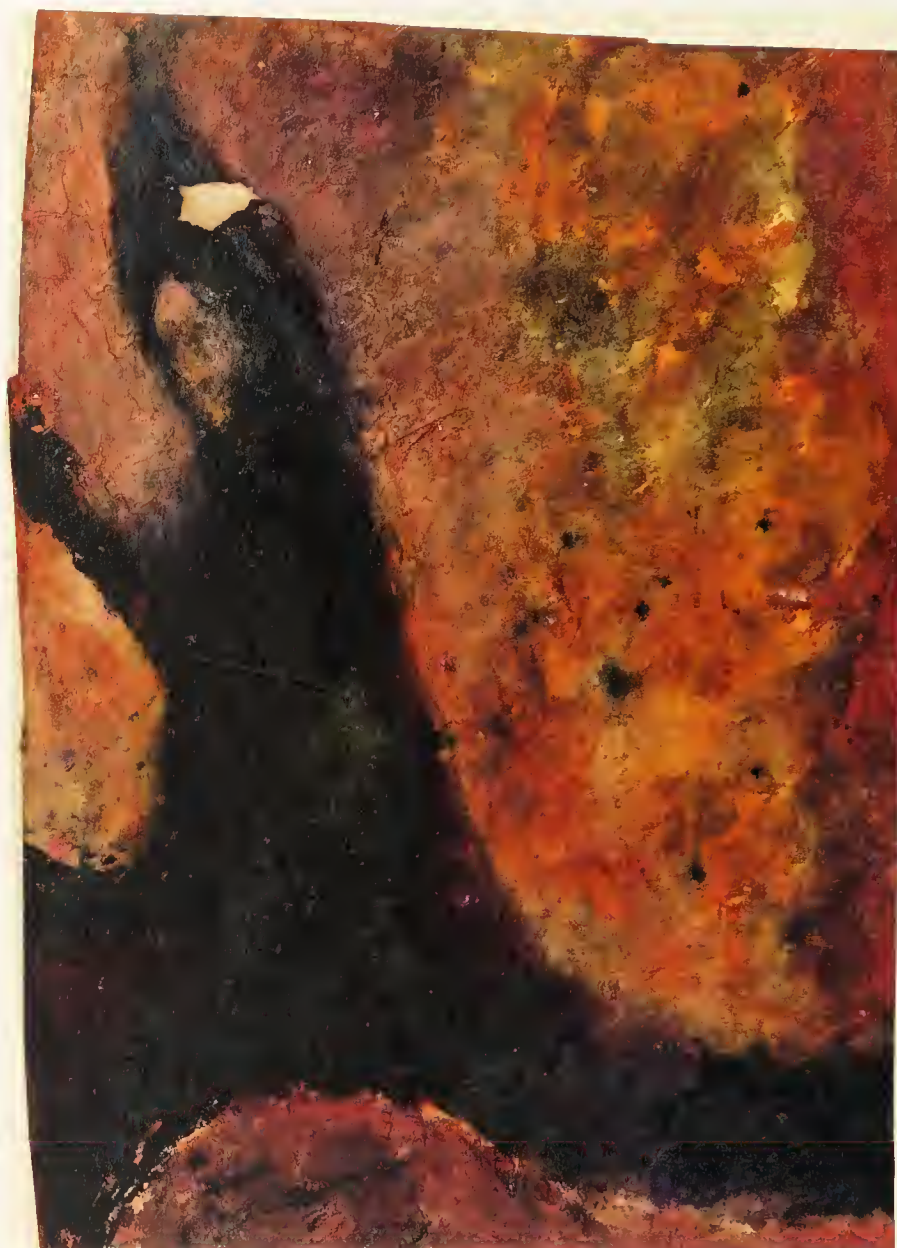


Plate 229
Coloured ink on paper 28.4 x 19.1 cm
c.1933-34



Plate 230
Coloured ink, pastel and watercolour on paper 23.6 x 17.9 cm
c.1933-34



Plate 231
Coloured ink and poster colour on paper 23.2 x 17.1 cm
c.1933-34



Plate 232
 Coloured ink and watercolour on paper 26 x 36.5 cm
 c.1933-34



Plate 233
Coloured ink on paper 32.2 x 24.1 cm
c.1933-34



Plate 234
Pen and ink on paper 22.9 x 17.4 cm
c.1934



Plate 235
Pastel and coloured ink on paper 25.5 x 17.8 cm
c.1934



Plate 236
Coloured ink on paper 35.7 x 25.5 cm
c.1933-34



Plate 237
Coloured ink and pastel on paper 35.7 x 25.5 cm
c.1934-35



Plate 238
Pen and ink and pastel on paper 25 x 17.9 cm
c.1934-35



Plate 239
Pastel on paper 34.4 x 25.2 cm
Mid-1930s



Plate 240
Coloured ink on paper 25.4 x 17.9 cm
20.1.1934



Plate 241
Coloured ink and opaque white on paper 22.7 x 30.5 cm
15.1.1934



Plate 242
Coloured ink on paper 37.5 x 27.5 cm
c.1934



Plate 243
Coloured ink and watercolour on paper 49.3 x 37.6 cm
c.1934



Plate 244
Coloured ink on paper 27.8 x 21.3 cm
c.1934



Plate 245
Ink on paper 27.8 x 21.4 cm
c.1934



Plate 246
Ink on paper 25.5 x 17.8 cm
c.1934-35



Plate 247
Pastel on cloth 26.2 x 21.6 cm
c.1934



Plate 248
Coloured ink and watercolour on paper 32 x 15.3 cm
Nov. 1934



Plate 249
Pen and coloured ink on paper 35.6 x 25.4 cm
24.10.1934



Plate 250
 Pen and ink on paper 50.6 x 34.3 cm
 c.1934



Plate 251
Coloured ink and crayon on paper 27.9 x 17.9 cm
31.10.1934



Plate 252
Pastel and pen and ink on paper 35.7 x 25.5 cm
22.10.1934



Plate 253
Coloured ink and poster colour on paper 37.5 x 26.5 cm
Dec. 1934



Plate 254
Coloured ink and poster colour on paper 37.5 x 26.5 cm
Dec. 1934



Plate 255
Coloured ink on paper 25.4 x 17.8 cm
c.1934-35



Plate 256
Coloured ink and poster colour on paper 37.5 x 26.4 cm
28 Jan. 1935



Plate 257
Ink on paper 27.5 x 24 cm
c.1934-35



Plate 258
Pastel on paper 22.7 x 15 cm
c.1934-35



Plate 259
Pastel on paper 35.5 x 25.6 cm
18.2.1935



Plate 260
Pen and ink on card 13.5 x 8.5 cm
c.1935



Plate 261
Pen and ink on card 13.5 x 8.5 cm
c.1935



Plate 262
Pen and coloured ink on paper 24.2 x 22.2 cm
17.3.1935



Plate 263
Pen and coloured ink on card 13.5 x 8.6 cm
c.1935



Plate 264
Ink and pencil on paper 35.4 x 25.2 cm
10.1.1935



Plate 265
Pen and ink on paper 34 x 24.4 cm
17.3.1935



Plate 266
Ink on paper 23.7 x 17.8 cm
c.1935



Plate 267
Ink and watercolour on paper 25.1 x 13.2 cm
9.7.1935



Plate 268
 Coloured ink on paper 15.4 x 23.3 cm
 9.4.1935



Plate 269
Coloured ink on paper 46.8 x 33 cm
c.1935



Plate 270
Coloured ink and watercolour on Nepalese paper 32.5 x 27.5 cm
c.1935



Plate 271
Coloured ink on paper 54.2 x 26.5 cm
31 Jan. 1935



Plate 272
Coloured ink on paper 26.9 x 22.6 cm
17.3.1935



Plate 273
Coloured ink on paper 55.7 x 40 cm
c.1935-36



Plate 274
Ink and brush on paper 22.4 x 17.6 cm
c.1935-36



Plate 275
Ink on Nepalese paper 23.9 x 14.2 cm
c.1935-36



Plate 276
Coloured ink on paper 25.4 x 17.6 cm
c.1936



Plate 277
Ink on paper 33.7 x 20.6 cm
20.5.1936



Plate 278
Ink on paper 31.9 x 23.5 cm
22.9.1937



Plate 279
Ink on paper 33.5 x 10.5 cm
29.5.1936



Plate 280
Ink on paper 33.6 x 10 cm
1936

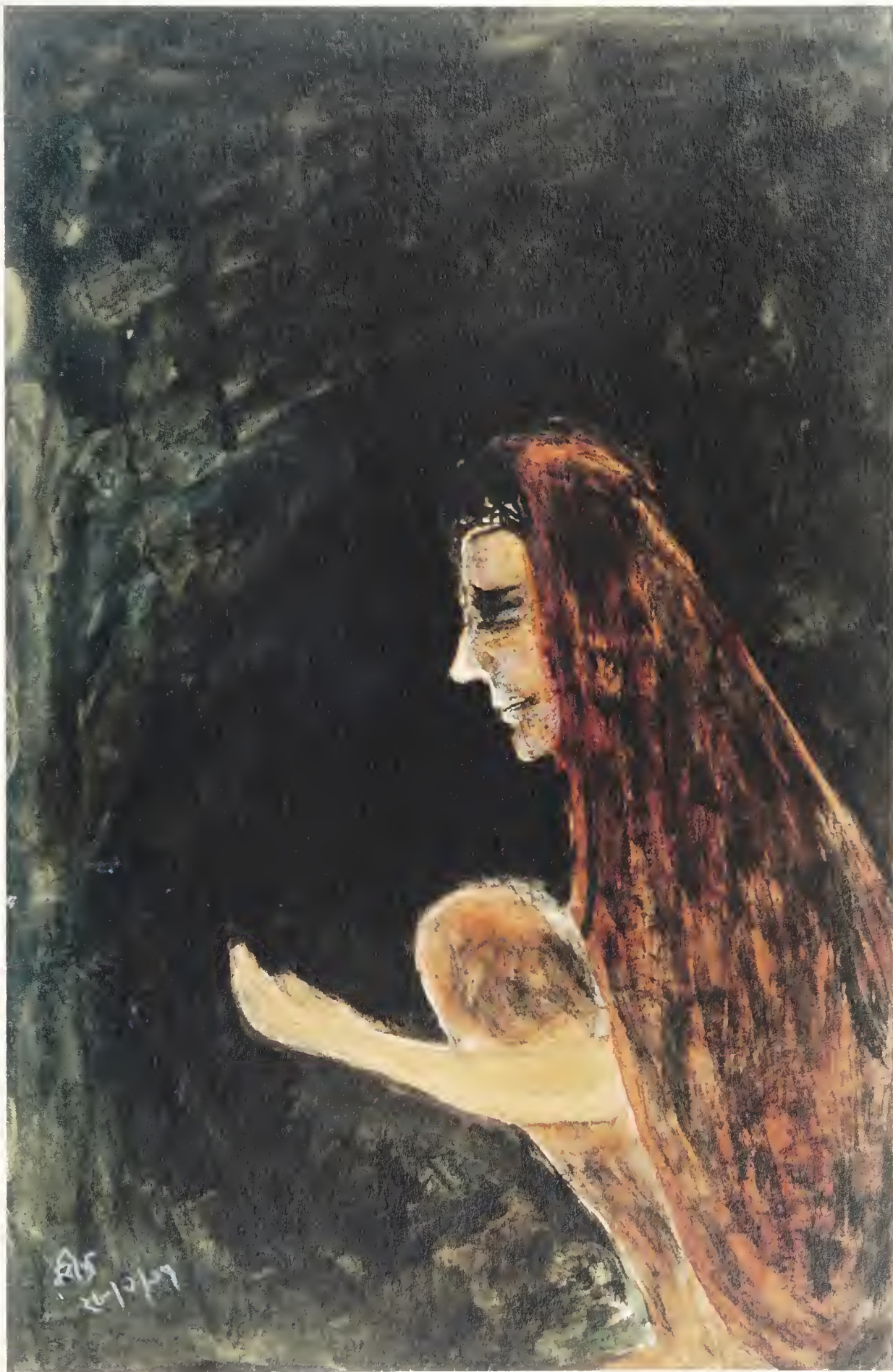


Plate 281
Coloured ink on paper 33 x 21.1 cm
28.9.1937



Plate 282

Coloured ink, poster colour and pastel on paper 33.8 x 25.1 cm
10.10.1937



Plate 283
Coloured ink on paper 33 x 24 cm
10.10.1937



Plate 284
Coloured ink on paper 42.5 x 34 cm
9.11.1937



Plate 285
Ink on paper 42 x 34.1 cm
9.11.1937



Plate 286
Coloured ink and watercolour on paper 33.6 x 25.1 cm
22.9.1937



Plate 287
Ink on paper 32.9 x 21.5 cm
8.11.1937



Plate 288
Ink on paper 38.7 x 23.8 cm
9.2.1938



Plate 289
 Pen and ink on Nepalese paper 39.1 x 18.6 cm
 9.2.1938



Plate 290
Ink on paper 35.5 x 25.3 cm
7.4.1938



Plate 291
Ink on paper 35.5 x 25.3 cm
7.4.1938



Plate 292
Ink on paper 50.3 x 26.2 cm
1938



Plate 293
Pen and ink on paper 35.5 x 25.4 cm
16.6.1939



Plate 294
Coloured ink on paper 34.5 x 24.5 cm
15.1.1939



Plate 295
Coloured ink on newsprint 42.1 x 24.2 cm
1939



Plate 296
Coloured ink and watercolour on paper 30.3 x 22.4 cm
15 April 1939



Plate 297
 Pen and ink wash on paper 29.6 x 22.3 cm
 15 April 1939

Motifs

Moments



Motifs | Moments

A large part of traditional painting is narrative. They draw from and feed into the web of stories, myths, and beliefs held in common by a community or society. Even when a painting does not illustrate a particular story it is still informed by a shared culture that absorbs every new image. Every kind of painting has also another side to it. Its materiality or its visceral body wrought in paint and line is actualized through the manipulation of the materials with which it is made. This dual-sidedness sets up a tension, and the meaning and success of a painted image depends upon how fruitfully it is negotiated or resolved by the artist. Freeing painting from its excessive cultural baggage was a major aspect of the modernist project in art, to make art depend on its own resources and every art object a unique entity. This effort was not necessarily formalist as it is sometimes made out to be. Thus Francis Bacon, a stubbornly figurative artist in a period dominated by abstraction and non-figuration, explains the shift from traditional painting thus: 'Illustrational form tells you through the intelligence

immediately what the form is about, whereas a non-illustrational form works first upon sensation and then slowly leaks back into the fact.'¹

The reading of much traditional art begins with the identification of the subject matter, its sources and narrative tropes before moving on to unravel their particular inflections within the painting through an analysis of the mode of representation employed by the artist; modern artists like Bacon and Willem De Kooning wanted the cognition of their paintings to be more immediate and sensory. To achieve this they reduced their painting to a single image, made their subject matter and the act of painting simultaneously and immediately visible to the viewer. Bacon and De Kooning belong to the last phase of modernism and their position on narration belongs to the endgame of modernism. Modern artists of Rabindranath's generation, while keen on keeping out the narrative obviously derived from literary texts, and harnessing the sensory powers of painting, did not altogether banish narration from painting.

Rabindranath too, better known as a writer, did not want the literary to creep into his paintings. His refusal to name his paintings can be seen as symptomatic of this desire to keep paintings separate from his literary world. To name is to frame; to define the semantic field of the image and to guide the imagination of the viewer. It is also an emblem and an assertion of authorial intention. While he made such assertions as a writer who began with a more or less clear intention, he was reluctant to do the same in painting because as he openly confessed they grew out of groping with material, and were more chanced upon than developed from settled intentions. Here his position was closer to that of his viewer and he was more inclined to let the viewer encounter the painting and read it with his or her own sensibility and substratum of experience as the sole guide.

However, like the modern artists of his generation while trying to separate art from literature, he welcomed painting's own ways of narration. As a writer he knew that characters are condensed narratives, seeds waiting to grow into trees of various

dimensions. Some of his figures even when they are most bare carry such seeds of latent narration in them. Take for instance the painting of an erect motionless figure in the Rabindra Bhavana collection (Plate 51), which we have preferred to categorize as a non-narrative figure and include in the previous section titled 'Figures | Gestures'. On first sight an inert image, on closer inspection it reveals details like the hair gathered in a bun shaped into a reptilian volute with an eye, and the white contour-line beginning from it and slithering down her spine in a curved descent carrying associative innuendoes. Similarly we notice a blob of white paint around her hand and wonder if that is a piece of paper, a folded letter, and if the erectness of her body has something to do with it. And is the concentration of white around her knee, breast, upper arm, neck and face a sign of the stiffening condensation some thoughts bring to her body, her emotions? He doesn't elaborate but such signs, marks, and material coagulations encourage us to look beyond forms and think and imagine situationally.

One of the possible corollaries of erasing narration from painting in the manner of Bacon or De Kooning is that it can also lead to a reduction of complexity, especially of the kind of thematic complexity associated with certain kinds of traditional painting. Botticelli's *Primavera* for example demonstrates both the possibilities and problematic of such painting. The complexity of Botticelli's painting is obvious, but for all its richness of visual details and intricate delineation, its meaning eludes the non-specialist viewers and is deduced by art historians only by tracing its complex imbrications in contemporary texts and discourses and that too quite inconclusively. While modern artists do not insist on conclusive readings they are not in favour of paintings remaining intractable without resorting to literary exegesis.

Matisse for instance argued that 'the thought of a painter must not be considered as separate from his pictorial means, for the thought is worth no more than its expression by the means.'² And he goes on to add, 'A work of art must carry within itself its complete significance and impose that upon the beholder even before he recognizes the subject matter. When I see the Giotto frescoes at Padua I do not trouble myself to recognize which scene of the life of Christ I have before me, but I immediately understand the sentiment which emerges from it, for it is in the lines, the composition, the colour. The title will only serve to confine my impression.'³ Matisse was articulating

a position that many modern artists of his time shared. And like Matisse they too would have preferred to have thoughts and narration subsumed to their pictorial means, and should have found Giotto's approach to narration more congenial than Botticelli's.

The paintings of Rabindranath also reflect similar values. His imagery, though they were serendipitous at least initially, are informed by the 'character, spirit, quality or—as the Bengalis put it—a *bhab*'⁴ he experienced looking at the people and things around him. He expresses it in two different ways. In the first of these, he condenses the sensations or the *bhab* aroused by a figure into a motif, or a single sign. In such images the figure assumes a denser, non-anatomical decorative shape; an expressive metamorphosis of the human body comparable to the transformation of a hand into a fist (Plate 351). The process remains the same even when there is more than one figure; the figures are then fused into a single motif constituting an individual biomorphic shape (Plates 346, 354, 360 etc.). And it is not different when the figure is seen in relation to an object or objects, as they are similarly amalgamated into a single entity with the objects assuming human overtones (Plates 353 and 358 for instance). His principal theme in these works is human experience and emotion aroused by people; and he tries to give it visual expression through the arrangement of pictorial elements. For Rabindranath expression in painting was, as it was for Matisse and many

other early modern painters, primarily a function of composition.

Distinct from the idea of 'motif' is the idea of 'moment'. It does not condense or fuse figures, it retains their distinction and individuality; it revolves around the idea of seeing the figure as character and leads us back to the idea of narration in art. While the early modernists tried to free painting from literature they also recognized that two or more figures brought together paves the way for painting's own kind of narration. Conjoined with gesture they sought a theatrical moment rather than a story. In literature a writer unfolds an individual by stringing together events, an art with which Rabindranath was familiar in his practice as novelist, short story writer and playwright, and was aware of how differently it was done in these literary genres. But in painting the wholeness of a character is revealed spatially through a single gesture compositionally framed by the artist.

Yet characters have a way of transcending language, becoming image-like and universal in their impact. Anyway Rabindranath certainly seems to have thought so. While making a comparison of the relative permanence of different art forms he is reported to have said, 'In literature one thing can be lasting. That is when a character is brought into existence through language; even when language changes, the character remains the same for ever, just as a portrait. This does not change at all. All kinds

of poetic works die with language ...

But there is no such hassle with nature.

The Krishnachudā tree gave us Krishnachudā flowers yesterday, so it does today and so will it do tomorrow. Every difficulty is with language. In a way paintings are much more lasting. The difference between what is grasped by the eyes and what is grasped by language lies in this.'⁵

In literature it is perhaps the dramatic characters that are most independent of language and come close to the painted image, especially when they are reincarnated in performance. Both theatre and art employ body movements and gestures to materialize characters and to give them a physical presence. Rabindranath could bring his insights as a theatre person into the language of body and gesture in his paintings.

A number of them showing figures in spatial isolation within large architectural settings, or vigorously gesticulating and transgressing the frames containing them, resemble theatrical scenes. In others tantalising scenes of judgement or figures in ambivalent hieratic gesticulation are painted against bare or minimal setting, resembling the stage sets he came to prefer in his later years as a playwright-producer. Others depict figures sitting quietly, framed to convey the patience that belongs to the aged, unfolding a mute drama played out more through postures and the turn of heads.

While the meaning is ambivalent in some, in others it is more specific and obvious.

Consider for example the early work (Plate 300): the image of a large frontal figure, turbaned and moustachioed, bust-length and geometric, that is both schematic and hieratically severe, and flanked by two prostrate sphinx-like figures; making it emblematic of power and capitulation or subservience. The symbolism is reiterated with equal clarity in a similar image, now resembling some supra-human savage deity, even more dramatically conceived with the suppliant figures even more minuscule. But such outright symbolism is more an exception than the rule in Rabindranath's painterly oeuvre. More commonly his figures are more evocative than symbolic, their meaning more suggestive and more open to be experientially known from within rather than grasped from the outside.

Exploring a theme through a series of images is the modern painter's equivalent to sequential narration. It allows him to unravel a motif or character from many sides and bring to its representation a completeness that is not unlike what writers achieve through episodic narration. Picasso's paintings, drawings and prints based on the Minotaur, his paintings of women inspired by Marie-Thérèse Walter from the early thirties, his 1953 brush and ink drawings of old men and clowns serenading a young and often nude woman are all examples of this. Rabindranath's exploration of man-woman ties can be seen as constituting one such series within his oeuvre. He does not explore it through a fixed character

as in Picasso's Minotaur series, or give his images a stylistic unity as Picasso does in the thirties and fifties paean to female sensuality. But it is the subject of a fifth of the paintings in this section; that explore a whole gamut of emotional experiences through figures of men and women, face to face, or side by side, in embrace or in separation, each pair expressing a different kind of bonding or level of intimacy, ranging from self-consuming desire to submission to contentment to apprehensive scrutiny and turning away; each different from the other in anatomy, costume and sentiment, like moments culled from stories strung into a pageant of images. And unlike Bacon, but like Picasso, Rabindranath was not disinclined to moving from sensation to fact and from fact back into knowing through intelligence.

¹ Interview with David Sylvester, quoted from Dawn Ades, 'Web of Images', *Francis Bacon*, Tate Gallery, London 1985, p. 56.

² Henri Matisse, 'Notes of a Painter', Jack Flam ed. *Matisse: A Retrospective*, Wings Books, New York 1990, p. 77.

³ Ibid. p. 80.

⁴ Words borrowed from William Radice's description of Rabindranath's poems collected in *Sphulinga*. Cf. William Radice tr. Rabindranath Tagore, *The Jewel That is Best: Collected Brief Poems*, Penguin Books, Delhi 2011, p. 21.

⁵ Rani Chanda, *Ālāpchārī Rabindranath*, Visva-Bharati, Kolkata 1942, p. 97.



Plate 298
Coloured ink on cardboard 21.8 x 16 cm
Nov. 1928



Plate 299
Coloured ink on paper 45.4 x 57.2 cm
c.1928



Plate 300
Ink on paper 45.1 x 57 cm
Dec. 1928



Plate 301
Coloured ink and pastel on paper 63 x 45 cm
c.1928-29

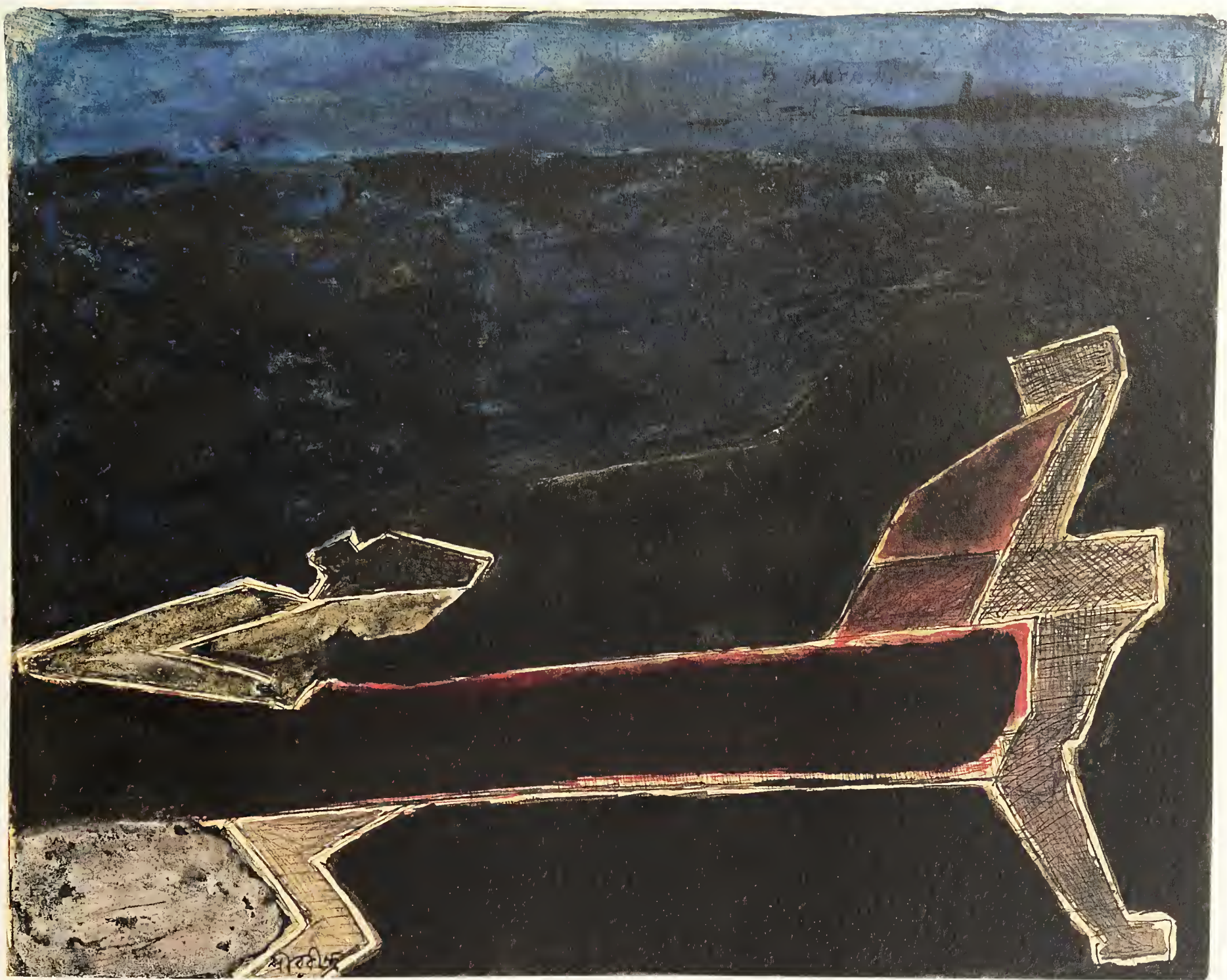


Plate 302
Coloured ink and poster colour on paper 22.7 x 28.3 cm
April 1929



Plate 303
Coloured ink on paper 57.4 x 45.2 cm
c.1929



Plate 304
 Coloured ink on paper 34 x 41.9 cm
 1 Jan. 1929



Plate 305
 Coloured ink on paper 21.7 x 27.9 cm
 10 June 1929



Plate 306
 Coloured ink on paper 25.2 x 20.5 cm
 25 April 1929



Plate 307
Ink on paper 22 x 17 cm
14.3.1929



Plate 308
Ink on paper 25 x 21.1 cm
26 April 1929



Plate 309
Ink on paper 21.4 x 34.6 cm
Jan. 1929



Plate 310
Coloured ink on paper 23.9 x 16.6 cm
c.1929-30



Plate 311
Ink on paper 23.1 x 17.7 cm
23 March 1929



Plate 312
Coloured ink on paper 21.9 x 23 cm
c.1929-30



Plate 313
Ink on paper 22.2 x 29.2 cm
c.1929-30



Plate 314
Coloured ink on paper 32.4 x 49.9 cm
c.1929-30



Plate 315
Coloured ink and watercolour on paper 57.8 x 45.5 cm
c.1929-30



Plate 316
Coloured ink and poster white on paper 56.9 x 45.5 cm
c.1929-30



Plate 317
Coloured ink and watercolour on paper 45.6 x 60.4 cm
c.1929-30



Plate 318
 Coloured ink and opaque white on paper 44.7 x 56.6 cm
 c.1929-30



Plate 319
Coloured ink and pastel on paper 38 x 52 cm
c.1929-30



Plate 320
Coloured ink on paper 25.3 x 35.7 cm
c.1929-30



Plate 321

Coloured ink on paper 33.1 x 21.5 cm

c.1929-30



Plate 322
Coloured ink on paper 25.4 x 20.4 cm
c.1929-30



Plate 323
Coloured ink on paper 44.2 x 56.8 cm
c.1929-30



Plate 324
Coloured ink on paper 32.1 x 24.1 cm
c.1929-30



Plate 325
Coloured ink on paper 35.9 x 20.7 cm
c.1929-30



Plate 326
Coloured ink and poster colour on paper 39 x 20.4 cm
c.1929-30



Plate 327
Coloured ink on paper 25.3 x 20.4 cm
c.1929-30



Plate 328
Coloured ink on paper 25.2 x 20.5 cm
c.1929-30



Plate 329
Ink on paper 25.3 x 20.5 cm
c.1929-30



Plate 330
Ink on paper 25.2 x 20.5 cm
c.1929-30



Plate 331
Coloured ink on paper 25.3 x 20.5 cm
c.1929-30



Plate 332
Ink on paper 21.7 x 27.9 cm
c.1929-30



Plate 333
Ink on paper 28.2 x 17.5 cm
c.1929-30



Plate 334
Ink on paper 19.1 x 11.2 cm
c.1929-30



Plate 335
Coloured ink on paper 21.9 x 14.2 cm
c.1929-30



Plate 336
Coloured ink on paper 25.3 x 20.4 cm
c.1929-30



Plate 337
Coloured ink and poster colour on paper 31.7 x 38.7 cm
c.1929-30



Plate 338
Coloured ink and poster colour on paper 17.7 x 13.5 cm
c.1929-30



Plate 339
Coloured ink and pastel on paper 37.7 x 40 cm
c.1929-30

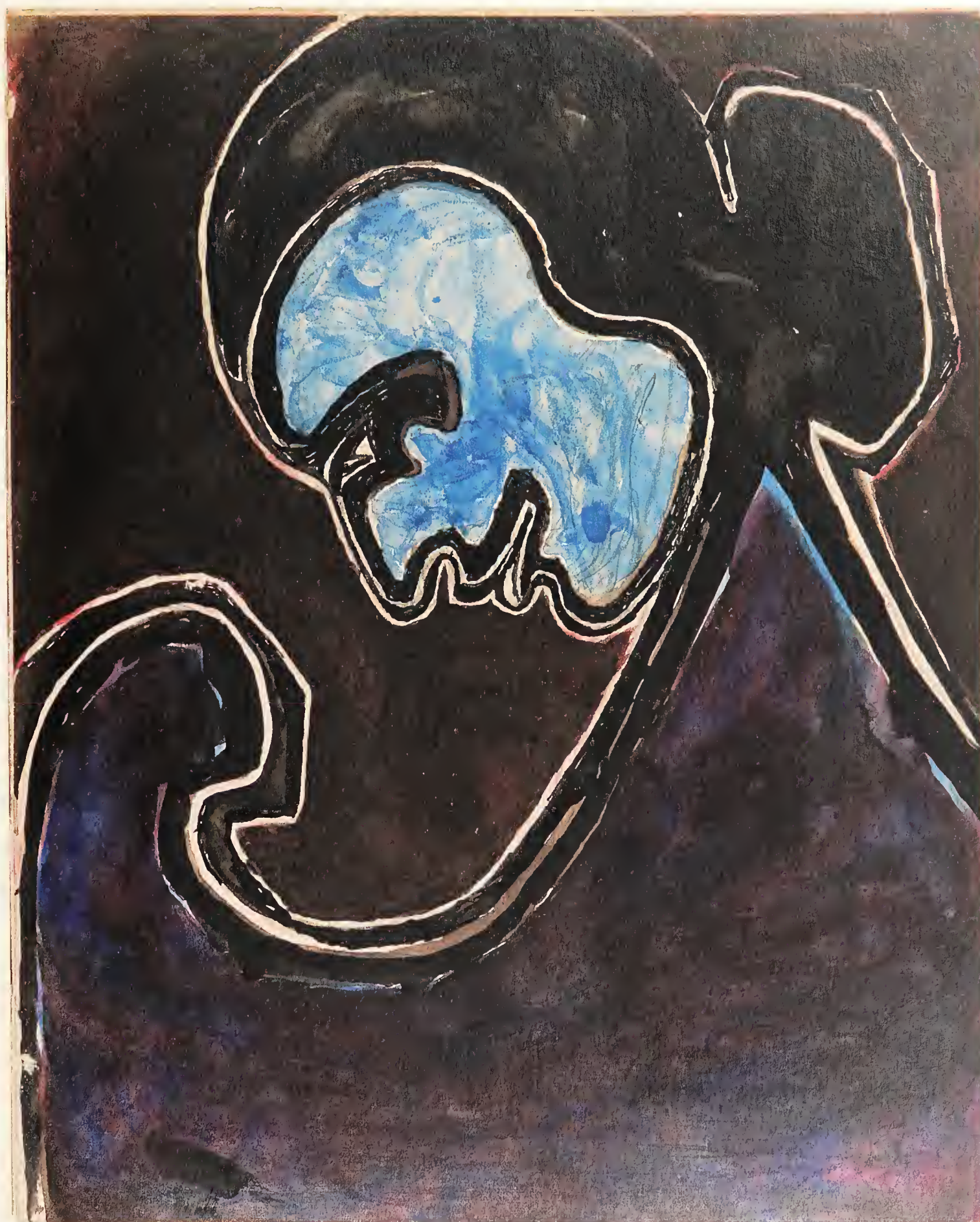


Plate 340
Coloured ink on paper 24.9 x 19.8 cm
c.1930



Plate 341
Coloured ink on brown paper 31 x 42.4 cm
c.1930



Plate 342
Coloured ink on paper 54.5 x 40.3 cm
c.1930



Plate 343

Coloured ink and watercolour on paper 48.9 x 56.3 cm

c.1930

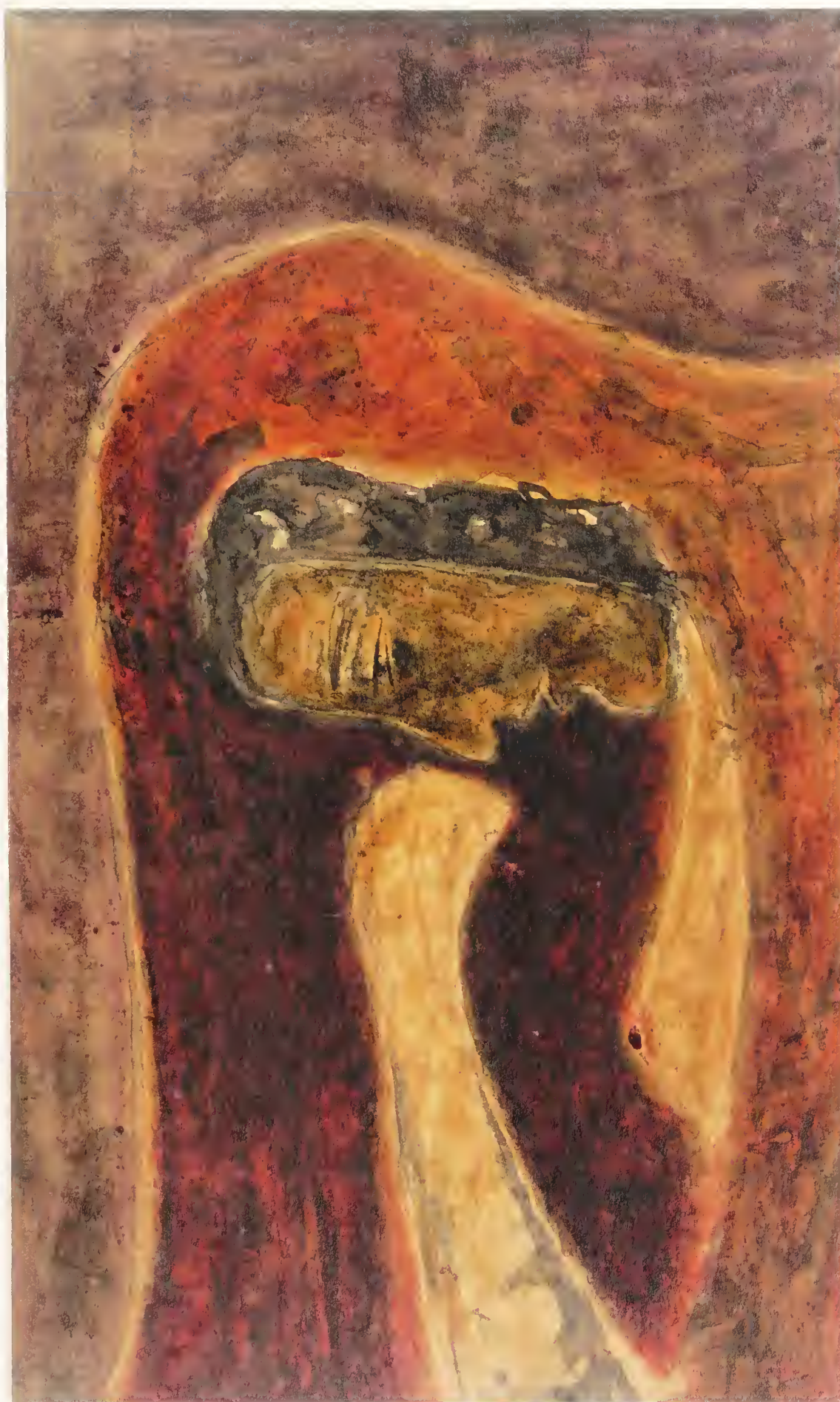


Plate 344
 Coloured ink on Paper 44.4 x 26.7 cm
 c.1930-31

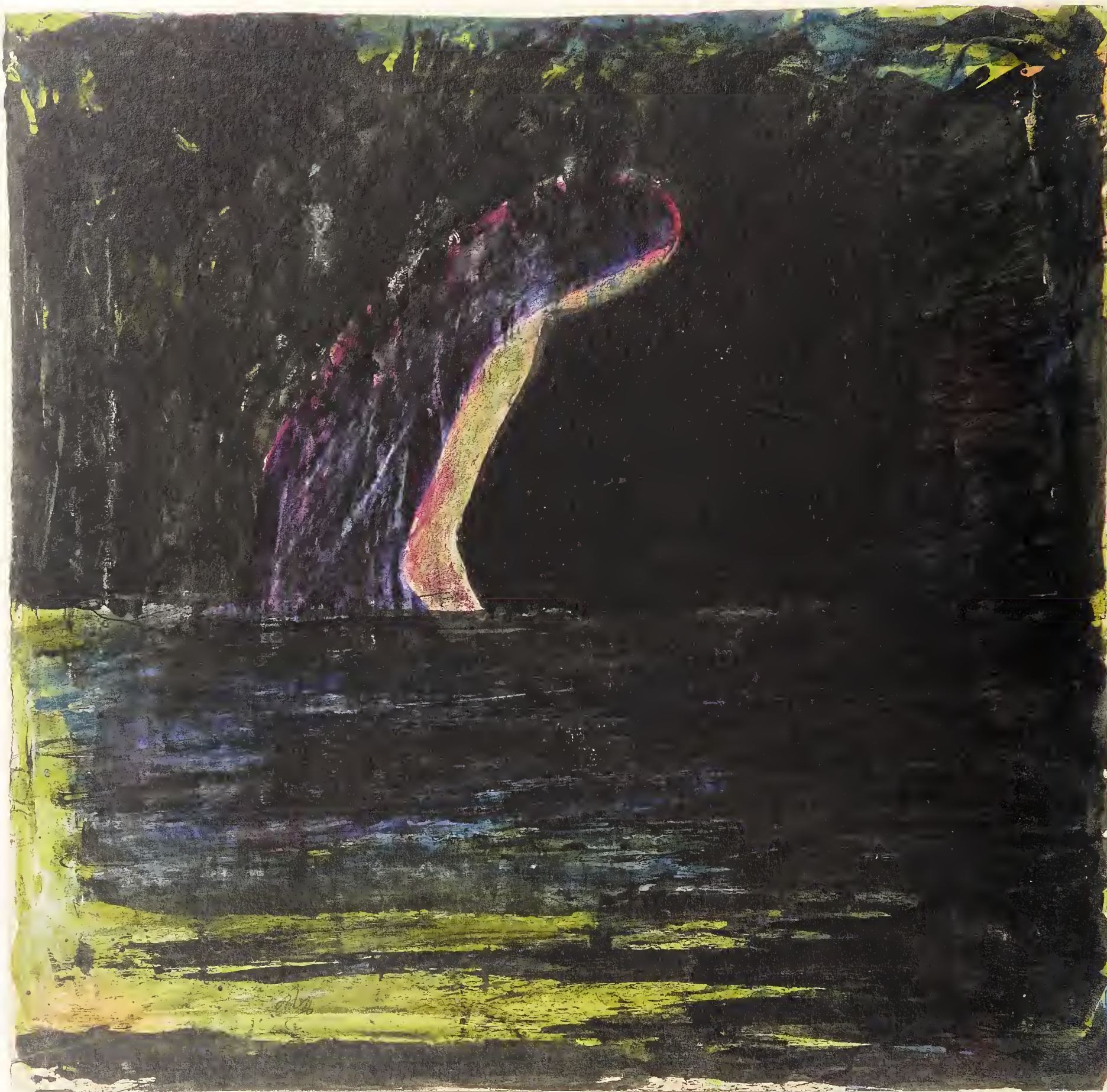


Plate 345
Coloured ink on paper 38.2 x 38 cm
12 Sept. 1930



Plate 346
Coloured ink on paper 64.2 x 50.6 cm
c.1930-31



Top Plate 347
Coloured ink on paper 21.5 x 48.2 cm
c.1930-31



Bottom Plate 348
Left Ink on paper 21.1 x 27.8 cm
c.1930-31



Bottom Plate 349
Right Ink on paper 33 x 21.5 cm
c.1930-31



Plate 350
Ink on paper 45.1 x 58.1 cm
c.1930-31



Plate 351
Coloured ink and watercolour on paper 29 x 50 cm
c.1930-31



Plate 352
Coloured ink on paper 35.8 x 36.6 cm
c. 1930-31



Plate 353
Coloured ink and pastel on paper 37.5 x 50 cm
c.1930-31



Plate 354
Coloured ink and poster white on paper 37.4 x 40.2 cm
c.1930-31



Plate 355
Coloured ink on paper 40.2 x 38.8 cm
c.1930-31



Plate 356
Coloured ink on paper 35.2 x 33.2 cm
c.1930-31



Plate 357
Coloured ink on paper 32.5 x 20.5 cm
c.1930-31



Plate 358
Coloured ink on paper 25.1 x 20.4 cm
c.1930-31



Plate 359
Coloured ink on paper 31.7 x 38.6 cm
c.1930-31



Plate 360
Coloured ink and poster colour on paper 33.4 x 21.3 cm
c.1930-31



Plate 361
Coloured ink and poster colour on paper 26.4 x 37.5 cm
c.1930-31

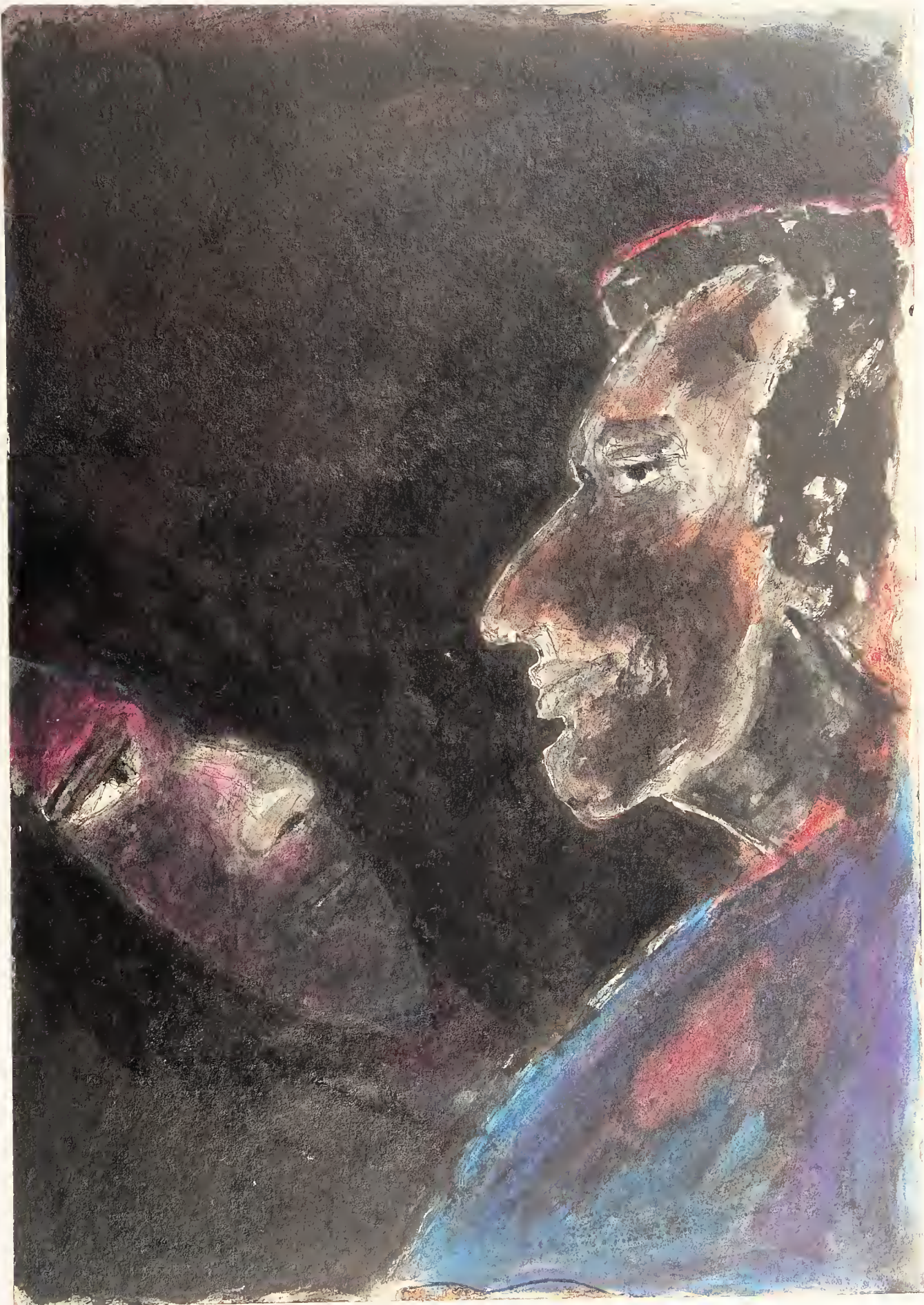


Plate 362
Coloured ink and watercolour on paper 37.6 x 26.5 cm
c.1930-31

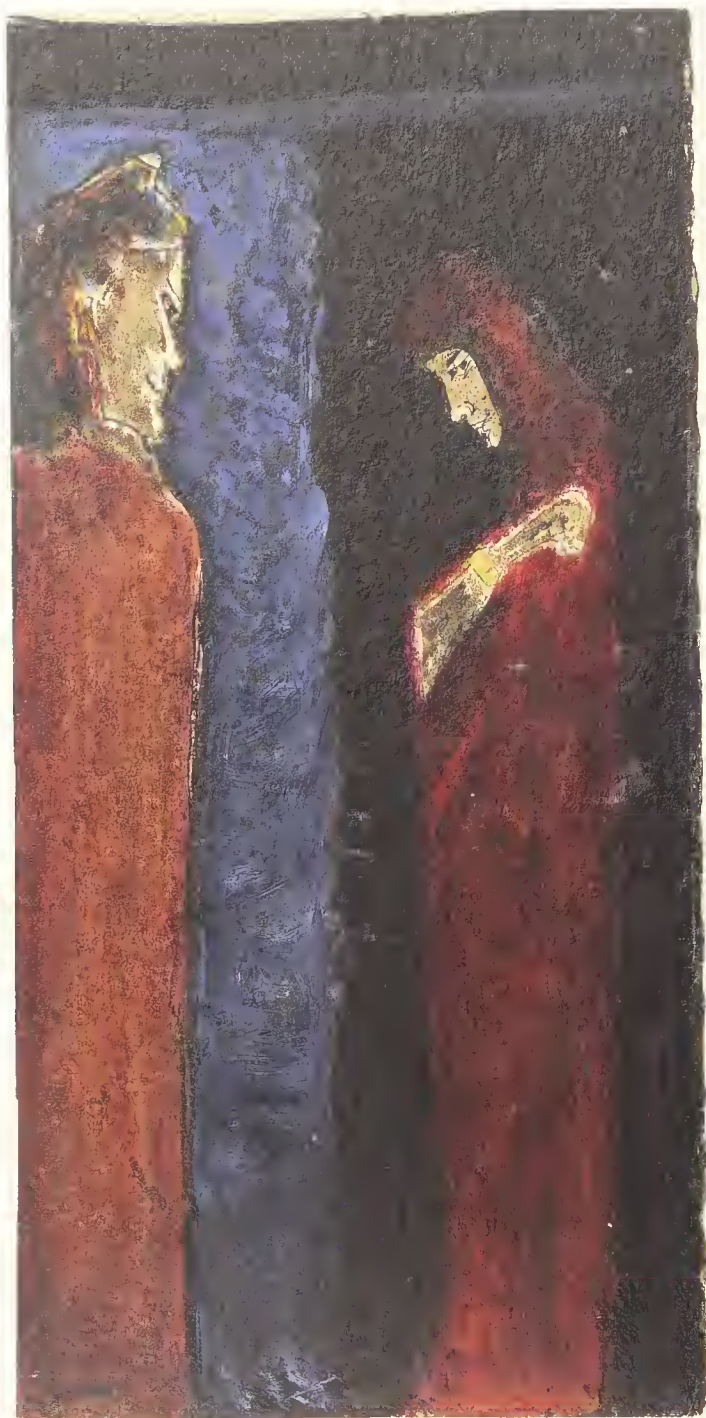


Plate 363
Coloured ink and poster colour on paper 25.9 x 12.6 cm
c.1930-31



Plate 364
Coloured ink on paper 36.7 x 27.9 cm
c.1930-31



Plate 365
Coloured ink on paper 26.3 x 39.7 cm
c.1931



Plate 366
Coloured ink and poster white on straw board 31.5 x 24.9 cm
March 1931



Plate 367
Ink on paper 33.3 x 21.4 cm
c. 1930-31



Plate 368
Coloured ink on paper 28.3 x 21.2 cm
c.1931



Plate 369
Coloured ink on paper 20 x 25.4 cm
c.1930-31



Top Plate 370
Coloured ink on paper 21.8 x 28 cm
c.1931-32

Bottom Plate 371
Ink on paper 32.9 x 20.6 cm
c.1930-31



Plate 372
Coloured ink on paper 37.8 x 37.8 cm
c.1931-32



Plate 373
Coloured ink on paper 38.2 x 34.4 cm
c.1931-32



Plate 374
Coloured ink on paper 48.1 x 33.2 cm
c.1931-32



Plate 375
Coloured ink on paper 56.6 x 36.1 cm
c.1931-32



Plate 376
Coloured ink and poster colour on paper 18.1 x 14.9 cm
c.1931-32



Plate 377

Coloured ink and poster colour on paper 47.5 x 61.8 cm

c.1931-32



Plate 378
Coloured ink and watercolour on paper 38.7 x 31.7 cm
c.1931-32



Plate 379
Coloured ink on paper 23.5 x 19 cm
c.1931-32



Plate 380
Coloured ink on paper 35.5 x 25.3 cm
c.1931-32



Plate 381
Coloured ink, watercolour and poster colour on paper 44.1 x 34.8 cm
c.1931-32



Plate 382
Coloured ink and watercolour on paper 32.4 x 21.4 cm
c.1931-32



Plate 383
Coloured ink and pastel on paper 32.9 x 38.1 cm
c.1931-32



Plate 384
Coloured ink on paper 22.5 x 13.1 cm
c.1931-32



Plate 385
Ink and watercolour on paper 33.4 x 21.3 cm
c.1931-32

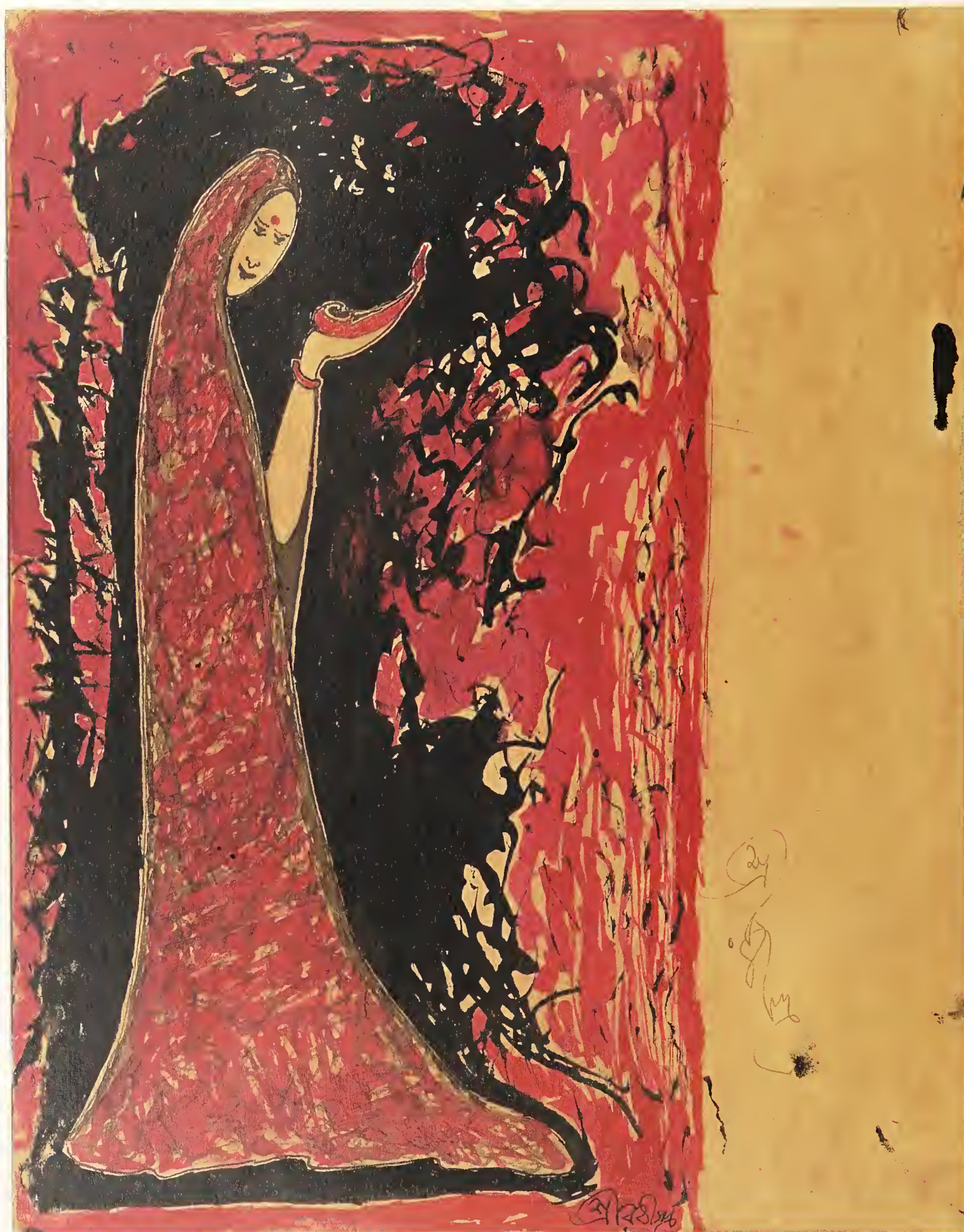


Plate 386
Coloured ink on paper 28 x 21.6 cm
c.1931-32



Plate 387
Coloured ink on paper 29 x 11.5 cm
c.1931-32



Plate 388
Coloured ink on paper 33.3 x 21.5 cm
c.1931-32



Plate 389
Coloured ink on paper 18 x 25.4 cm
March 1932



Plate 390
Coloured ink and watercolour on paper 45 x 56.6 cm
March 1932



Plate 391
Coloured ink and poster colour on paper 25 x 17.3 cm
c.1932-33



Plate 392
Coloured ink and poster colour on paper 28.9 x 14.4 cm
c.1932-33



Plate 393
Coloured ink and watercolour on paper 35.6 x 25.3 cm
c. 1932-33



Plate 394

Coloured ink and pastel on paper 25.5 x 21.7 cm
c.1932-33



Top Plate 395
Pastel on paper 17.8 x 25.8 cm
c.1932-33

Bottom Plate 396
Coloured ink and watercolour on paper 29.4 x 21.3 cm
c.1932-33



Plate 397
Ink on paper 25.5 x 17.9 cm
c.1933



Plate 398
Coloured ink on paper 27.4 x 20.3 cm
c.1932-33



Plate 399
Coloured ink and watercolour on paper 13.8 x 17.9 cm
18.11.1933



Plate 400
Coloured ink on paper 30.5 x 22.8 cm
15.12.1933



Plate 401
Coloured ink and watercolour on paper 30.5 x 22.7 cm
c.1932-33



Plate 402

Coloured ink and pastel on paper 34.2 x 25.2 cm

18.12.1933



Plate 403
Coloured ink and pastel on paper 34.3 x 24.1 cm
18.12.1933



Plate 404
Coloured ink and poster colour on paper 27.6 x 20.2 cm
c.1933-34



Plate 405
Coloured ink and pastel on paper 76.3 x 56.9 cm
c.1933-34



Plate 406
Coloured ink and watercolour on paper 22.8 x 28.8 cm
c.1933-34



Plate 407
Coloured ink and watercolour on paper 25.5 x 35.6 cm
c.1933-34

Plate 408
Pen and ink on paper 19 x 29 cm
c.1933-34



Plate 409
Coloured ink and crayon on paper 25.5 x 18 cm
c.1933-34



Plate 410
Coloured ink and watercolour on paper 32 x 19.5 cm
c.1933-34



Plate 411
Coloured ink and pastel on paper 32.1 x 25.5 cm
c.1933-34



Plate 412
Coloured ink and pastel on paper 25.4 x 17.9 cm
c.1933-34



Plate 413
Coloured ink and poster colour on paper 25.7 x 17.8 cm
c.1933-34



Plate 414
Coloured ink and poster colour on paper 20.5 x 20.8 cm
c.1933-34



Plate 415
Coloured ink on paper 35.7 x 25.6 cm
c.1933-34



Plate 416
Coloured ink and pastel on paper 35.7 x 25.4 cm
7.10.1934



Plate 417

Pastel on Shikishi board 27.2 x 24.3 cm

c.1933-34



Plate 418
Coloured ink and pastel on paper 17.4 x 14.4 cm
c.1934



Plate 419
Coloured ink and watercolour on paper 25.4 x 17.9 cm
20.6.1934



Plate 420
Coloured ink and poster colour on paper with transparent varnish 56 x 54.7 cm
12 Nov. 1934



Plate 421
Pastel and coloured ink on paper 28 x 21.4 cm
Nov. 1934



Plate 422
Pastel on paper 20.3 x 33.6 cm
c.1934



Plate 423
Coloured ink on paper 35.6 x 25.5 cm
25.10.1934



Plate 424
 Coloured ink and pastel on paper 26.5 x 29.5 cm
 27.10.1934



Plate 425

Ink and brush over pencil on paper 55.9 x 74.8 cm

16.10.1934



Plate 426
Ink on paper 34.2 x 25.2 cm
c.1934-35



Plate 427
Crayon and wax pastel on paper 25.3 x 17.8 cm
c.1934-35



Plate 428
Coloured ink and poster colour on paper 25.4 x 17.5 cm
c.1934-35



Top Plate 429
Coloured ink on paper 25.3 x 35.5 cm
2.11.1935

Bottom Plate 430
Ink on paper 25.1 x 35.4 cm
7.11.1935



Plate 431
Pastel on paper 35.6 x 25.6 cm
c.1935



Plate 432
Pastel and coloured ink on paper 35.6 x 25.5 cm
17.2.1935



Plate 433
 Pen and ink and pastel on paper 25 x 17.9 cm
 25.2.1935



Plate 434
Coloured ink and poster colour on paper 35.4 x 25.1 cm
3.7.1935



Plate 435
Coloured ink on paper 29.1 x 11.2 cm
April 1935



Plate 436
Coloured ink on paper 25.2 x 22.1 cm
9.7.1935



Plate 437
Coloured ink and watercolour on paper 29.2 x 22.8 cm
19.7.1935



Plate 438
Coloured ink on paper 24.2 x 36 cm
c.1935-36



Plate 439
Coloured ink on paper 29.2 x 23 cm
c.1935-36



Plate 440
Ink and watercolour on paper 38.3 x 23.1 cm
c.1935-36



Plate 441

Coloured ink and watercolour on paper 54.1 x 55.9 cm

c.1935-36



Plate 442
Coloured ink on paper 29.1 x 22.8 cm
c.1935-36



Plate 443
Pen and ink on card 13.8 x 8.8 cm
c.1935-36



Plate 444
Pen and ink and pastel on paper 35.4 x 25 cm
c.1935-36



Plate 445
 Pen and coloured ink on paper 25.3 x 18.4 cm
 5.4.1936



Plate 446
Coloured ink and watercolour on paper 50.4 x 67.5 cm
3.8.1936



Plate 447
Coloured ink on paper 25.3 x 17.7 cm
c.1936



Plate 448
Coloured ink and poster colour on paper 38.8 x 29.8 cm
10.6.1936



Plate 449
Coloured ink and watercolour on paper 46.4 x 45 cm
c.1937



Plate 450
Coloured ink on paper 43.3 x 24.8 cm
c.1936-37



Plate 451
Reed pen on Nepalese paper 34 x 42.3 cm
6.12.1937



Plate 452
Coloured ink and wax pastel on paper 34.8 x 22cm
27.9.1937

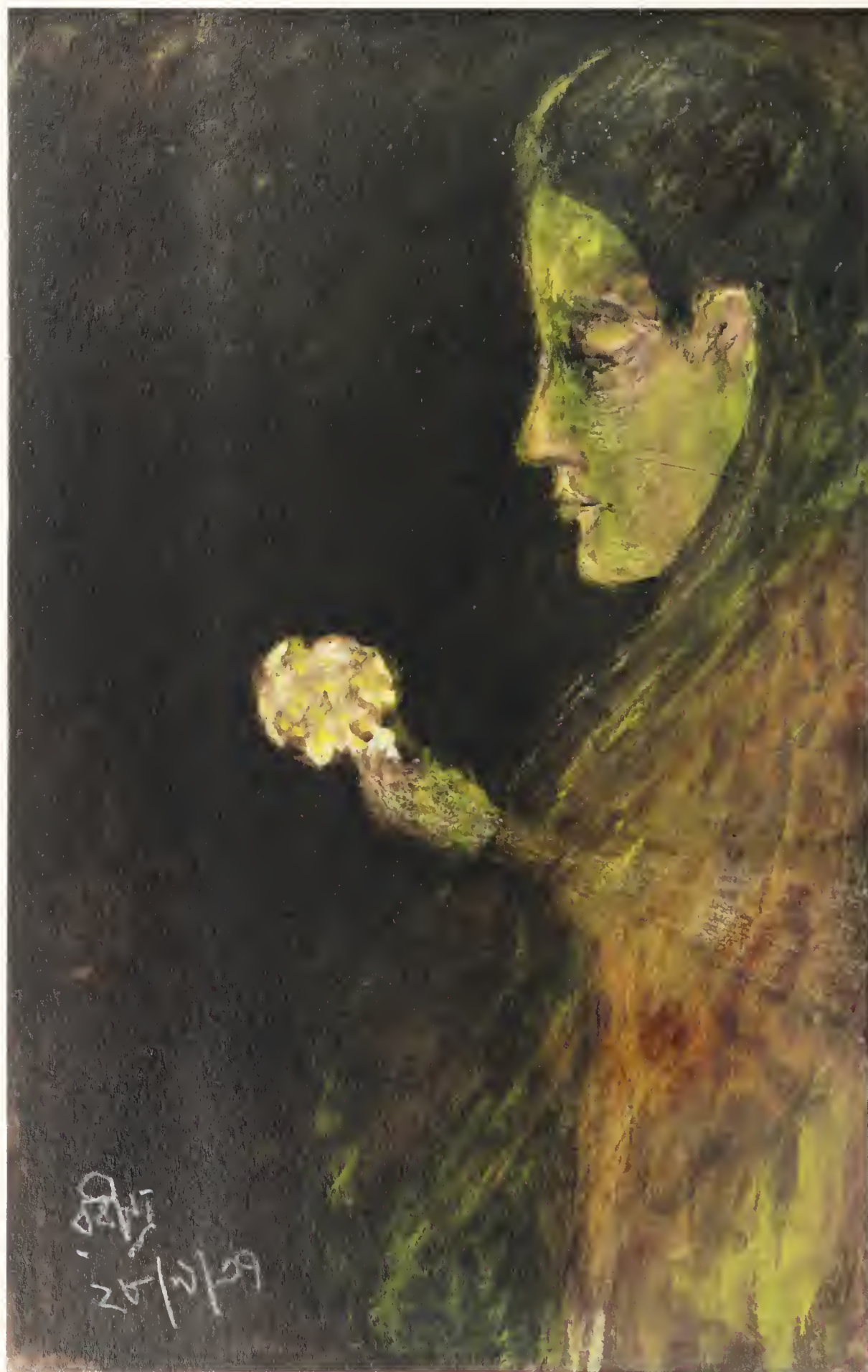


Plate 453
Coloured ink, watercolour and pastel on paper 35 x 22 cm
28.9.1937



Plate 454
Coloured ink and watercolour on paper 33.4 x 49.4 cm
20.10.1937



Plate 455
Coloured ink and watercolour on paper 34 x 24 cm
c.1937-38



Plate 456
Oil paint on panel 50.5 x 34 cm
c.1938



Plate 457
Ink and reed pen on paper 50.2 x 67.3 cm
7.4.1938



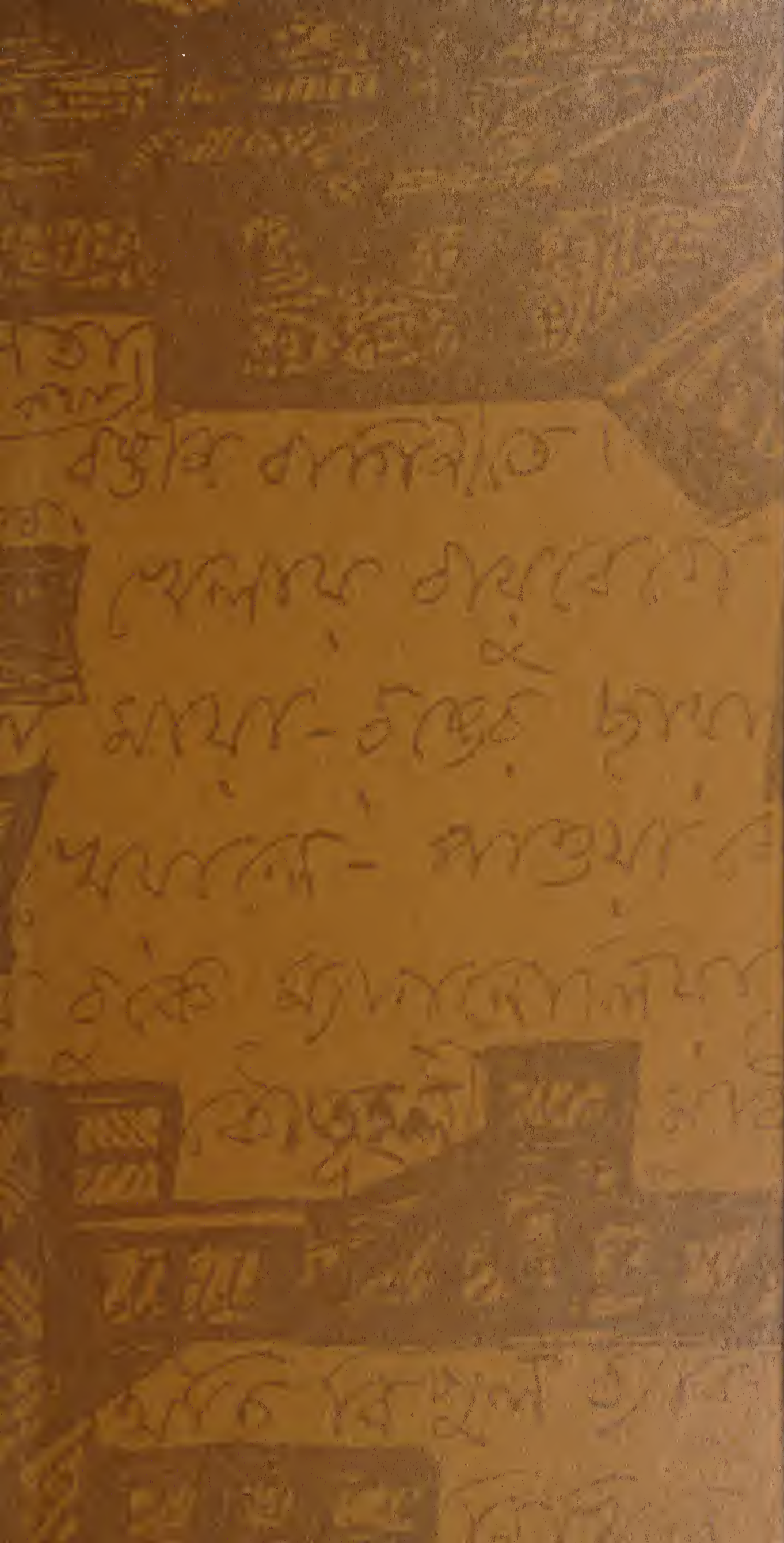
Plate 458
 Ink on paper 41.3 x 50.2 cm
 7.11.1938



Plate 459
Ink on paper 31.8 x 25.6 cm
9.11.1939



Plate 460
Coloured ink on paper 70.4 x 55.8 cm
6.8.1939



R Siva Kumar (b. 1956), educated in Kerala and Santiniketan, is presently Professor of Art History at Visva-Bharati, Santiniketan; has curated several important exhibitions and written extensively on Modern Indian Art. His publications include *The Santiniketan Murals* (1995), *Santiniketan: The Making of Contextual Modernism* (1997), *K G Subramanyan: A Retrospective* (2003), *A Ramachandran: A Retrospective* (2004), *K S Radhakrishnan* (2004), *Benodebehari Mukherjee: A Centenary Retrospective* (2006) co-edited with Gulammohammed Sheikh, *K G Subramanyan: The Painted Platters* (2007), *Paintings of Abanindranath Tagore* (2008) and *K G Subramanyan: Drawings* (2010).



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